



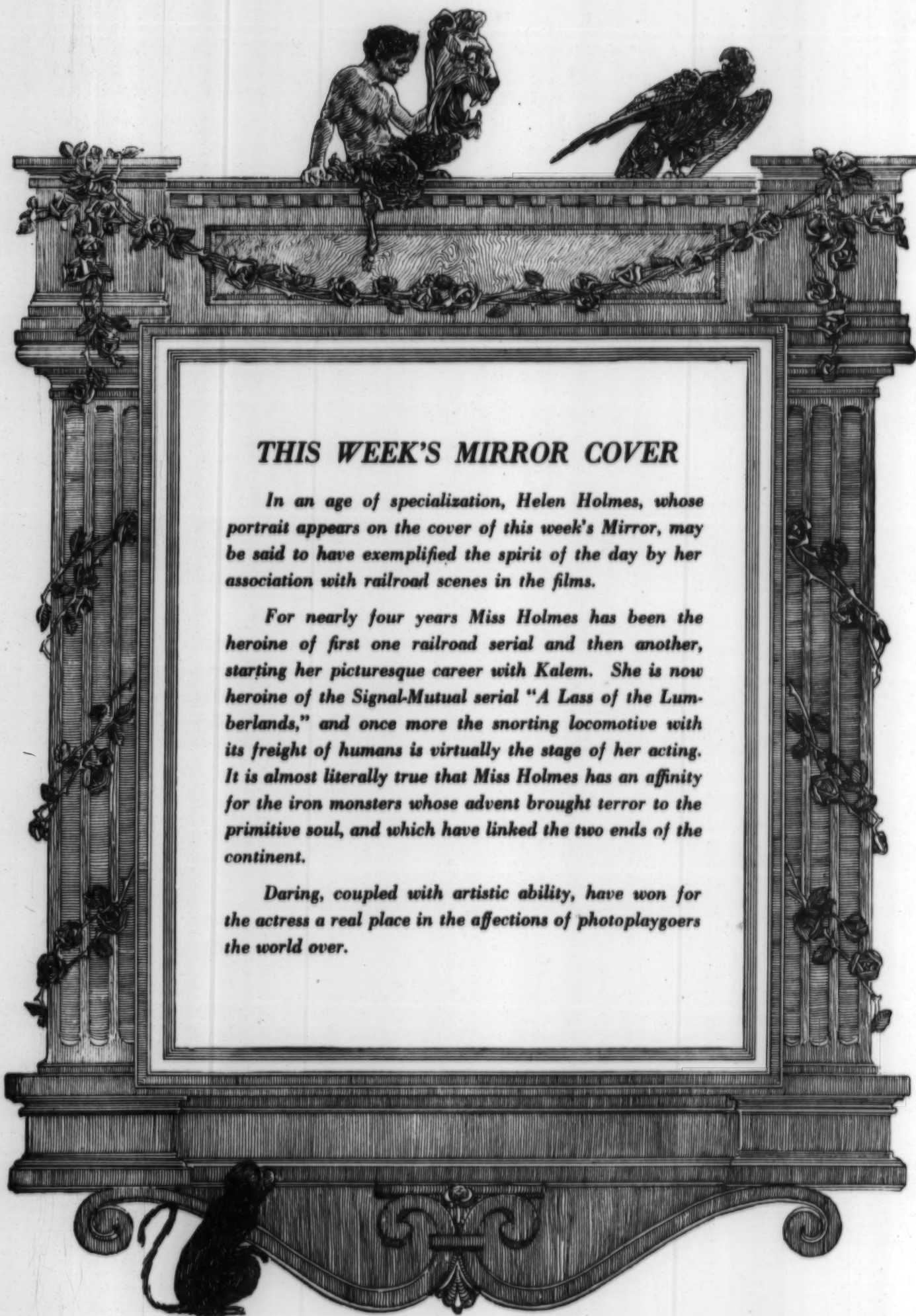
DRAMATIC MIRROR

DECEMBER 23, 1916

PRICE TEN CENTS



HELEN HOLMES



THIS WEEK'S MIRROR COVER

In an age of specialization, Helen Holmes, whose portrait appears on the cover of this week's Mirror, may be said to have exemplified the spirit of the day by her association with railroad scenes in the films.

For nearly four years Miss Holmes has been the heroine of first one railroad serial and then another, starting her picturesque career with Kalem. She is now heroine of the Signal-Mutual serial "A Lass of the Lumberlands," and once more the snorting locomotive with its freight of humans is virtually the stage of her acting. It is almost literally true that Miss Holmes has an affinity for the iron monsters whose advent brought terror to the primitive soul, and which have linked the two ends of the continent.

Daring, coupled with artistic ability, have won for the actress a real place in the affections of photoplaygoers the world over.



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXVI

NEW YORK, SATURDAY, DECEMBER 23, 1916

No. 1983

ALL ACTORS UNITED

Movement for Federalization of Legitimate, Vaudeville and Motion Picture Players is Backed by A. E. A.—Separate Unions Responsible Only to Supreme Council

An application calling for the federalization of all actors—legitimate, vaudeville, and motion picture, but with each group possessing a separate autonomy, will be introduced by the Actors' Equity Association, through resolution, at a meeting of the Executive Council of the American Federation of Labor to be held next month in Washington, D. C.

This plan is the direct result of the meeting of the Council in Baltimore last November, at which the Federation refused to withdraw the charter of the White Rats and issue another charter covering all the acting profession. At that time the Equity Association announced that it would continue its fight to be affiliated with labor.

It is confidently stated through reliable sources that the White Rats Actors' Union is more amenable to the federalization suggestion since it values the strength and growing prestige of the legitimate and motion picture players' organizations in its fight with the Vaudeville Managers' Protective Association.

To a representative of *THE MIRROR* a prominent Equity official stated that there was no desire on the part of the society to encroach upon the domains of the White Rats. Moreover, the White Rats could not hope to incorporate the Equity Association in its organization. It was his opinion that a system of separate actors' unions, grouped under one central head to be known as the American Federation of Actors, is, at present, the only feasible plan.

"Such a plan will in no way destroy the organization of the White Rats," he said. "The vaudeville actors will continue to have their separate union and charter, and their autonomy will be respected in all disputes. They will, in fact, be answerable only to the Supreme Council of the whole Federation, which

will be composed equally of the three separate bodies of actors. Likewise, the unions of the motion picture players and the legitimate players will preserve their own identity.

"As outlined by a labor leader, the plan will work out in a manner similar to the organization of the United States. Each union will possess separate rights the same as the States, but all will be federalized under one supreme government in the same way as the States.

"The Equity Association has now a membership of 3,000; the White Rats claim 11,000 members, while the Motion Picture Actors' Society has not as yet announced its membership. But assuming that it has 6,000 persons enrolled, we will begin operations with a total organization of 20,000 men and women, surely, not an insignificant number to wage battles for certain rights."

The official pointed out that no hostility existed between the Equity Society and the White Rats.

"There is no reason why we cannot work in harmony. We don't insist that the vaudeville or motion picture actors be identified with our organization, and we see no reason why we should join the White Rats in order to become unionized actors."

"The Federalization scheme is the most practicable plan possible to enlist the various groups of our profession upon a substantial working basis, and we are in hopes that the Executive Council of the A. F. of L. will see its feasibility and issue a charter."

Early next month another play by John Galsworthy will have its initial American production when the Northampton Theater company produces "The Little Man."

CANVAS SHORTAGE NOT SERIOUS

Representative of Large Importing Firm Declares There is Plenty Available for Theatrical Productions

Though the cost of production of musical plays has greatly increased since the outbreak of the war, owing to the advance in price of scenery canvas and to the inability of American managers to obtain aniline dyes from Germany, the *MIRROR* learns that, contrary to report, the supply of canvas is in no danger of exhaustion.

"It is the managers' unwillingness," said a representative of one of the largest linen importing firms in New York to the *MIRROR*, "to pay the higher prices for their scenery that seems to me the chief reason why the report has been circulated that there is practically no more canvas obtainable. It is quite

SIX BEST SELLERS
Ticket Brokers Place "Century Girl" at Top of the List

Striking an average from reports, the various ticket brokers announce that their six best sellers are "The Century Girl" with the heaviest sale followed by "Turn to the Right," "Her Soldier Boy," "The 13th Chair," "The Man Who Came Back," and "Little Miss Springtime." "Turn to the Right" is running second to the Century show.

CHAUNCEY OLCOTT REVIVAL

Chauncey Olcott is to appear in a revival of "The Heart of Paddy Whack," his success of two seasons ago. The tour will open at Stamford, Conn., Dec. 30, with a company including Ruth Sinclair, Viola Fortesque, Josephine Williams, Mariabel Seymour, Adelaide Cummings, Charles Erin Verner, Fleming Warde, Richard Quilter, George Brennan, James Gillen, and others.

SPECIAL "SPRINGTIME" CO.

The special company engaged by Klaw and Erlanger to present "Miss Springtime," in Boston, and a few other of the larger cities, has begun rehearsals at the New Amsterdam Theater. The cast includes Frank McIntyre, Ethel Pettit, Harrison Brockbank, Zoe Barnett, Frank Doane, Alice Gaillard, Wilmoth Merkyl, W. P. Nunn, George Fox, William H. Sloan, Alfred Moore and a large chorus. The new company will open at the Tremont Theater in Boston shortly.

FARCE FOR MAY IRWIN

It is understood that May Irwin is preparing to place in rehearsal, "Friend Wife," a farce written by Harry Segall in collaboration with Charles Sumner. Miss Irwin expects to present the play during the latter part of the season.

When John Drew closes his New York engagement in "Major Pendennis" at the Criterion Theater, Dec. 30, he will immediately start on a tour including the principal cities of the South and the Pacific Coast.

LIEBLERS RETURN WITH TWO PLAYS

Old Concern, Back in Producing Field, to Offer Drama by Junior Partner

A theatrical event of import is the announcement that the Lieblers, father and son, are re-entering the production field. Since the failure of the Liebler company they have been engaged in other activities. The old firm was considered among the foremost theatrical concerns during the many years of its existence, and under its banner many notable successes were produced. Geo. C. Tyler was the managing director.

The new organization, the Liebler Corporation, was formed with the primary purpose of producing two plays by Theodore A. Liebler, Jr., the first of which, written in collaboration with Adeline M. Leitzbach, and named "The Chute," will be put on in January. The active members of the company will be Theodore A. Liebler, Theodore A. Liebler, Jr., and Frederick Stanhope, for some years the general stage director of the old Liebler organization.

"The Chute" is described as a play of theatrical life and will have as its star one of the principals now playing in a current Broadway production. Mr. Liebler's collaborator was at one time connected with the secret service of the United States, and she also has written a number of plays, the most successful of which was "The Copper King." "The Chute" is said to have a "Music Master" appeal in a "Great Lover" setting. It will be placed in rehearsal by Mr. Stanhope as soon as he has completed a production for J. Fred Zimmerman, Jr. No booking arrangements have been made as yet, but the Liebler Corporation states that there will be an early New York showing. The second play to be put on is not named at present.

The Liebler Corporation is being financed by a group of personal friends of the three men, and should success come to the returning managers it will mean that a name once associated with dignified dramatic production will be before the public again.

Temporary offices have been opened at 1465 Broadway.

ANNOUNCEMENT

On account of Christmas Day, *The Mirror* dated December 30 will be published Thursday, December 28, instead of Wednesday. The issue of the following week will also be published one day later than is customary. The *Mirror* wishes all of its readers a Merry Christmas and a Happy New Year.

AN APPEAL TO ACTORS

The Mirror believes that actors in this country are ready to do their share toward alleviating the suffering in Europe. An opportunity to aid the unfortunate of France is now offered by the Actors' Church Alliance, co-operating with L'Union Des Arts. As announced on page 7 of this issue, *The Mirror* is prepared to receive contributions for a cause that must touch the hearts of all Americans.

SHAW AND BAHR COMPARED

Arnold Daly Concludes that Viennese Dramatist Does Not
"Have to Stand on His Head to Gain a Laugh"

Peace is in the air! Wherever society at large is concerned, be it in its international aspect, or in the purely national phases of industry, commerce, politics, art, or sport, there is an ever-growing tendency to sheathe the sword and abide by the rule of "live and let live." But from an individualistic standpoint, enmities—implacable and oftentimes unreasonable—exist, and will continue to undoubtedly as long as human nature remains what it is.

Take the case of Arnold Daly and George Bernard Shaw, for example! Why should two men so brilliant in their respective fields hurl flippant abuse and glare ominously at each other across an ocean when, in harmonious accord, they could accomplish invaluable improvement for the English-speaking stage. It was Shaw who gave Daly his first opportunity to gain a reputation as one of our foremost actors—technically and intellectually, and it was Daly who was the first to popularize Shaw with the playgoing public. Shaw required Daly as the most suitable medium for his subtly-satirical philosophy quite as much as Daly needed Shaw in order to build up a permanent niche for himself as an actor of distinctive ability.

But their war goes on relentlessly, though merrily. And indications of an armistice, to say nothing of a surrender, are not visible at the present writing.

When Mr. Daly was asked in his dressing-room at the Fulton Theater, where he is appearing in Hermann Bahr's "The Master," whether he would ever act again in a play by Shaw, he replied eagerly, almost angrily:

"No, thank you!"

Were we to knock timidly at 11 (or is it 12?), Adelphi Terrace, and inquire of England's leading Irishman if he would consent again to Mr. Daly's appearance in a play from his pen, he would, no doubt, answer:

"Daly? Daly? Pray, tell me, who is Daly? Oh! yes! Oh! NO!"

What are we going to do when such a lamentable state of conditions exists? What can we do except take heed of the present and let the future take care of itself? We tried another tack.

"Isn't Bahr's viewpoint of life much the same as Shaw's?"

"Virtually," said Mr. Daly, "though Bahr doesn't have to stand on his head to gain a laugh. However, like Shaw, the Viennese dramatist has had to suffer from the 'merely clever' label which the innumerable hosts of superficial observers are only too ready to bestow. That, perhaps, is the punishment which is meted out to all iconoclasts who fight entertainingly and ironically against the stupidity and philistinism of the national, social, political, and artistic life of their countries."

Mr. Daly waxed eloquent upon the virtue of Bahr.

"It was through Bahr," he went on, "that the revival of art in the Teutonic countries, first came to general recognition. His play, 'The Concert,' accomplished an immediate popular success abroad, more than anything that had been written by Hauptmann or Sudermann, because of its fine humanity, its truthfulness of characterization, its deep and subtle insight into life. And soon American managers began frantically to bid for the rights to other plays by Bahr and his German contemporaries. But until he wrote 'The Concert' the world refused to take him seriously. He was adroit, clever, superficially brilliant—yes, but by no stretch of the imagination could he be called sincere and great."

"When I read the manuscript of 'The Master' it occurred to me at once that here was a fine play—an unusual play for the American stage. But who would have the courage to produce it? Despite its grip of character and life, its superior literary and dramatic qualities, its effective theatricalism, I was quite confident that it contained a too cynical viewpoint of marital relations to receive any attention in managerial circles. You see, notwithstanding our pretensions, we do not like to be easily shocked. We clamor for freshness, for unconventionality in our theatrical presentations, but we continue to breathe contentedly the old, dead air."

"Besides, I thought, Arthur Wessler, the chief figure in the play, would not prove, from the popular standpoint, a sympathetic personality, because people would apply to his actions the rules, not of common sense, but of life as it has usually been represented on the stage. They might even call him impossible, since it would probably not occur to them, that by denying his actual-

was expected to be a failure has turned out to be a profitable enterprise, and the critics, in the main, have been most appreciative."

"Was your selection of 'The Master' prompted by an ambition to maintain your reputation as an actor in plays of a so-called literary nature?" was asked.

"My selection was due solely to the fact that 'The Master' interested me," he replied. "So long as one is interested what more can one ask in this life? What satisfaction is there to acting in a play which is shallow and inconsistent in characterization and contains not the glimmer of a real idea, even though it's a popular success, if one is being slowly bored to death? Nothing in the world is worse than boredom."

Mr. Daly spoke of the relative value of the stage and screen.

"Each has its place in the scheme of amusement. Each gives us something that the other cannot give, and each is universally popular. Some people declare that the popularity of motion pictures rests upon their cheapness in price. This is not so. It is because every spectator puts himself in the place of a figure on the screen. He makes the picture fit his personality."

"Public taste as regards pictures needs to be improved. The film in which the appeal is wholly lascivious,



NEW PICTURE OF MAUDE ADAMS.
Rehearsing in "A Kiss for Cinderella."

(c) Mogyi.

end they will never want to see them again.

"Indeed," he concluded, "they will have the same feeling toward the smutty picture that the small stone-throwing boy had for stones when the judge sentenced him to throw 1,000."

LOUIS R. REID.

PERFORMANCE FOR BERNHARDT

Laurette Taylor gave a special performance of "The Harp of Life" for Sarah Bernhardt at the Empire Theater on the afternoon of Dec. 15.

Madame Bernhardt was late in arriving at the theater. The house lights were dimmed suddenly, and when they went on again the famous actress was in her box. The audience stood up, and gave her a tremendous ovation. At the end of the play Laurette Taylor made a typical speech. Bernhardt received another ovation, the audience standing up and cheering her.

In the box next to Madame Bernhardt sat Maggie Mitchell, who is about the same age as she. Other box holders were: Mrs. August Belmont, nee Eleanor Robson, Mrs. Fiske, John Drew, and Mrs. Peter Duryea (formerly Viola Allen), the guests at the Actors' Home, the Pollyanna company, and Bernhardt's own company, who occupied seats in the front rows. Nearly everybody who is somebody in New York was included on the list of invited guests.



IN "THE CENTURY GIRL" AT THE CENTURY THEATER.

Left to Right.—May Leslie, Hazel Lewis, Evelyn Conway, Marjorie Cassidy, and Margaret Morris.

ity they would have belittled the possibilities of a man's soul.

"When I outlined the play to Mrs. Harris she expressed her eagerness to produce it, and here we are. I must say I am agreeably disappointed. What

must be abolished, and the best method to obtain this result lies in a surfeit of this type of picture. Let those who flock madly to all lewd exhibitions be compelled to see nothing else for two months, and I'll warrant that at the

Corrigan against the Bobbs-Merrill Company, publishers of "God's Man," by George Bronson Howard, the plaintiff won a verdict of \$35,000. The novel on which the action was based referred to "Magistrate Corrigan."

White, N. Y.

AS WE WERE SAYING—

By Mademoiselle Manhattan

I AM afraid we shall have to chide Julie Opp for being a naughty little girl and giving her family a great deal of anxiety.

In her zeal for the cause of the men who are spilling their blood for the cause of civilization in the European war, Miss Opp overworked and otherwise taxed her strength at the recent Russian Bazaar, in consequence of which she was unable to throw off a wretched cold and has been down at her country home in Huntingdon suffering from a sharp attack of bronchitis. Better now.

Just met Sydney Rosenfeld sunning himself outside the Cohan and Harris Theater.

"Hail gentle dramatist," I burbled with captivating archness, "are you still alive?"



Arnold, N. Y.
ARNOLD DALY,
in "The Master."

"Yes," admitted the unabashed playwright, "I am alive, but my only excuse for living is that George Cohan is going to produce one of my new comedies."

The latter clause of this proposition was confirmed later by Mr. Cohan himself. The date of production is remote, I understand. The play is called "Under Pressure," but Cohan and Harris are producing it of their own accord.

Speaking of C. and H., that firm is actively rehearsing "Paddy Whack," Rachel Crothers' Irish comedy in which Chauncey Olcott will inaugurate his season presently. Were you lucky enough to be at the Globe Theater the last night of Raymond Hitchcock's engagement when Mr. Olcott was given such an ovation? Attention of the audience was called to his presence by Mr. Hitchcock and Mrs. Dillingham, and he was forced to rise in his box and bow acknowledgments to applause which would not cease until he sang "My Irish Rose." If you were among those present, you know that Mr. Olcott's voice was never richer nor sweeter than now, and await his New York engagement with impatience.

Yesterday's luncheon of the New York theater club at the Hotel Astor was one of the most enjoyable of those always happy events. Mildred Holland was the shining star of the afternoon, and to be chief among the galaxy of brilliant women present was something to be very proud of. Some day, I mean to ask the editor to let me write a whole page about what the theater owes to our various "Theater clubs." I don't suppose he will consent, nor that I could do the subject justice, if he did. But the debt that actors and managers, and authors should pay to

these clubs for the education they afford to audiences, is proven by the greater dramatic intelligence manifested by playgoers since they began joining such organizations.

Nothing I have seen in the theater in years seems to me so generous and gracious as Laurette Taylor's quite unnecessary exit in the second act of "The Harp of Life," when she accompanies Lynne Fontanne off the stage for the sole and quite obvious purpose of winning a "scene" call for her ingenue. The well behaved audiences at the Globe Theater, are too familiar with the etiquette of the theater to recall an actress while the star waits on the stage, and in order to relieve admirers of Miss Fontanne's really sterling work from such embarrassment, Miss Taylor strolls down to the end of the pergola or whatever it is that lies outside the stage door with her young guest. I am told that Hartley Manners tears his hair over this affront to the neat construction of his play, and that George Tyler, who wishes his star to gobble all the applause in the piece, labors and prays in vain for a change of heart on Miss Taylor's part. But every actor and actress who sees the piece knows what a sweet and gracious thing it is that the star is doing in seeking to efface herself for the benefit of a girl, and loves her for it.

A young man writes me from Buffalo to the effect that he has become a song writer at the "instigation of Blanche Ring and Louise Dresser," and that he contemplates coming to New York to gain a hearing for his compositions. He further adds that it is his wish to come to me for advice in case he finds himself in difficulties. I am afraid that I am a broken reed in such a case. Of course like every woman I love to give advice to clever boys who write songs—but the streets of New York are so choked and traffic on Broadway so obstructed by ambitious—yes and clever—song writers who seek not only advice but more material help, that I feel there is nothing so kindly to do, as to repeat Punch's counsel to those contemplating marriage, and shriek a reverberant "DON'T" in the general direction of Buffalo and the happy terminus of our old friend of the Cohan Review—the Erie Canal.

I do not think that I should be harshly judged if sometimes I seem too silly and rattle-headed to be allowed at large without a chaperon. As a matter of fact, it really keeps me dizzy and foolish in my head, trying to keep track of my actor friends. There's Harry Corson Clarke, for example. Just as I have definitely settled in my mind that that dazzling comedian is anchored for a long engagement in London, I learn that he has gone to South Africa on a professional tour, and before I can really accustom myself to think of him as trekking over the veldt around Johannesburg, someone sends me a clipping to the effect that he has gone to Australia to do a whirl over the kangaroo circuit. And before you can say "Jack Robinson" he has corralled all the Williamson and all the McIntosh money and breezed straight to China 'cross the Bay.

A post card just to hand tells me that Mr. Clark and his charming wife are at present in Calcutta doing "Mr. Manhattan" (a subtle compliment which Raymond Hitchcock first paid in this

column), and that they will presently take my namesake to Bombay for a run. Imagine father Manhattan running in Bombay. No wonder Rabindranath Tagore is cutting short his American tour and hurrying back to Bengal. He is afraid, I expect that Harry Corson Clark will capture his India before he gets home to rescue it.

A letter from Louis Nethersole a few minutes ago, bubbles with news of lots of people in London, not omitting mention, of course, of Mr. Nethersole's star, Doris Keane. A few nights ago at a prominent theatrical club in London, a group of actors and managers were discussing the plays on the London stage, and one of their number referred to "Romance" as a mystery in its drawing power. "You're wrong," cried Charles Hawtrey "'Romance' isn't a play at all—it isn't a mystery—it's a miracle," and Mr. Nethersole modestly admits that Hawtrey spoke the truth.

Olga Nethersole, who has been very active in the Volunteer Aid Detachment of British Nurses, is preparing to go to France to work in a base hospital. Like our own lovely Maxine Elliott, Miss Nethersole has given too much of her time and strength to the cause of the wounded, and is at present herself on the sick list from overwork. She expects to be quite herself in a few days, however, and will plunge into renewed activity immediately the doctor pronounces her quite well again.

ANOTHER PLAY WITHDRAWN

"Take Your Medicine" Suffers from Weak Last Act—To be Re-written

"Take Your Medicine" will terminate its Boston engagement this week, and will be temporarily withdrawn to allow for the rewriting of the last act, which is said to be weak. This is the second play under the management of Henry B. Savage to come off the boards this season before a New York showing was given, the other being "Fate Decides."

Alexandra Carlisle is the featured member of the "Take Your Medicine" cast, but word comes from Boston that Einar Linden, the Danish star, literally "runs away with the show." Linden is a talented piano player and singer, as well as actor, and his role in this play gave him an opportunity to show his ability as a musician, which had a great deal to do with his success.



MRS. CHARLES HOPKINS
in "Treasure Island."

CHANGES IN DAILIES

Changes are impending, it is understood, in the dramatic department of one or two New York newspapers. One prominent evening daily is contemplating a change which, it is expected, will be of benefit to its advertising columns. This paper desires to share in the large advertising appropriations of theatrical managers, which during the last two seasons have been dealt out equally among its evening contemporaries, and it is said that until its policy of dramatic criticism is revised it cannot hope to obtain these profitable contracts.

The rumor is also current that a leading Chicago reviewer has again been tendered the post of dramatic critic on a morning paper, which is paying considerable attention to theatrical news.



SCENE FROM "THE LITTLE LADY IN BLUE."
Frances Starr, George Giddens, Horace Braham, and Jerome Patrick.

White, N. Y.

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A LESSON IN COMEDY

COMEDY is instantaneous. It must have a hair-trigger. Put in another way, and the incident we have to relate comes in that classification, it is something not on the bills. It should never be anticipated, and when it breaks loose it should have the right of way.

There was a play in Milwaukee which was billed as a comedy. It had been on some little time, and not a ripple of hilarity in the audience had been discovered. One of the situations of the play called for a motor car. Give any situation time, where a motor car is in the game, and there will be a comedy if some fool realist doesn't take things too seriously and spoil the fun. The chauffeur in this case had either stage fright, or the machine became cranky; it plunged and took a header over the footlights, caroming on the piano player, from which we infer that there was no cornetist in the orchestra. The piano player undertook to dodge the car.

Here was comedy at its best. Up to this, the act had dragged. The audience went wild. The manager, not understanding comedy, feared that the audience would become panic-stricken, and "took steps to avoid a panic." Perhaps never before had any audience in that house come so near getting the worth of its money. All because the manager, not knowing the fundamentals of comedy, choked off the situation as it warmed up to the climax. What is needed in some houses is a contrivance which will enable a manager to know when a comedy is at its best and to let it alone.

"SIR" TO HARRY LAUDER

KING EDWARD VII was the first potentate to bestow the title of Sir upon an actor, Henry Irving winning that distinction in 1895. Why the belt and spur, we believe these are some of the accoutrements that go with the bestowal, were kept aloof so long from the profession we do not know, and it is of no consequence. But ever since Sir Henry "got his"—if you get what is meant by that—there seems to be enough left to go round, and it is now quite common, we are advised, for English actors to sit up all hours about the time when the King is looking over his Sir list.

The latest sitter of whom we have heard is Harry Lauder. He expects his to be sent around on or about the day they turn over the leaves in Great Britain—an American habit, we believe—for it is about that time that His Majesty passes out evidences of his royal consideration. We are not told that an actor has to pass any stated stages of his work in order to be worthy of the Sir. Of course, all of us know that Sir Henry and Sir Herbert earned theirs, but if Harry Lauder is entitled to a place in the ranks of knighthood, we were out of town when the news was printed. We do not say that he is not entitled to the tag, but we cannot help wondering what sort of sensation will come over a visitor in the gallery of Sirs when he suddenly bumps into a figure marked Sir Harry Lauder.

TAKING 'EM OFF ON THE STAGE

THE MIRROR'S Salt Lake City correspondent in reporting the production in that city of Oliver Morosco's "Canary Cottage," inquires, "What does THE MIRROR think of the disrobing acts in this play?" At once, we reply that not having seen the play we cannot answer. But some of the fresco work we have seen on the stage has been vastly improved under deft emasculation. It depends—and that is the smart way of answering any question in this age. As a general proposition, if we have to be direct on this question, THE MIRROR believes that disrobing on the stage is no more to be condoned than if 'twere done upon the sidewalk.

What is generally called stage disrobing is a snare and delusion. It is a sort of bait to the gullible. It gets him to give up his money when other tricks fail, but it never fools but once—that is, if the act has nothing else to go with it.

"Canary Cottage" has not yet reached New York. It may shock us as it seems to have shocked the City of Saints—it will have to start early and stay late if it does. New York is used to every device known to the stage, and if "Canary Cottage" violates any standard ideals, it won't stay. But we think it is inconceivable that a manager with the sense and discretion and knowledge that Mr. Morosco is known to possess, would ever put out anything which would not accord with every idea of the strictest propriety.

HEARD ON THE RIALTO

Almost the last word in legal absurdity was realized recently in Norfolk, Va., when Otis Skinner and his barroom scene in "Mister Antonio" incurred the wrath of the authorities. Because the Virginia prohibition law bans all forms of liquor advertisements, Mr. Skinner was ordered to cover the barroom signs and use plain decanters.

There is something new under the sun, and Townsend Walsh, who receives a check every so often for putting pieces in the papers for Winthrop Ames, has discovered it. The idea, which came to Walsh just like that, is a Christmas card that calls for seats for "Pierrot the Prodigal" at the Little Theater. It is really very simple. All you have to do is to dash up to the box office and buy any number of them; then the blanks are filled out according to the amount of your expenditure. The card can be put in an envelope with one of your own, and mailed. The receiver exchanges it for the seats at the window, as the date is left at his or her disposal. After thinking this all out, Walsh went downstairs from his office to the theater and took another look at Margot Kelly's hair, then he ran back up again and hung his office in holly to match it.

No matter how much the varied belligerent armies may defile the Blue Danube with their muddy boots in their seemingly endless crossings and recrossings, this river of Strauss—Johann of the imperishable waltz—still continues to be the chief inspiration of the light opera composers. The Viennese, and now their brothers further down the stream at Budapest, merely have to occupy their luxurious chairs in the open-air restaurants along its banks and lo! a languorous waltz or a sprightly march comes into being with legerdemean ease. At least, that is the belief we hold in certain delightfully-dreamy moments.

As a matter of fact, catching the Danube inspiration may be as difficult to the Viennese as hitting upon an original idea for a musical comedy book is to an American. It may require years of staring at the river, for all we know, or sailing philanderingly along its cerulean surface with some delightful damsel from the Ringstrasse.

Wars may come and sap the manhood of the country, but the potent and mysterious influence of the Danube holds its sway over the musicians of its cities. Lehar, Fall, Eysler, at Vienna, and Kalman at Budapest can show at any time a portfolio of rich assortment. A military operetta? Very well and you have "Her Soldier Boy." A joyous thing of romance and laughter? And you have "Miss Springtime." What matters it if the bulletins show huge casualties among their countrymen? Isn't there the gaiety, the charm and the sentiment of the Danube to express?

Let the waltz kings have their Danube. Haven't we our Forty-fifth street composers? They can turn out a song over night on any river known, though it does seem a pity that the poor old Mississippi is the inspiration of most of their inflections. The formula is simple. Give them a girl, a steamboat and—the Mississippi, and the result will be something as follows:

Look there, Honey, at the quay,
It's the good ship *Henry Clay*;
She's going down the river with the cotton today.
Come Aboard!

Floating 'long the old-time scenes
'Tween St. Lou' and New Orleans;
Hear the whistle, we'll be on our way,
Just listen, Susan, can't you hear them say?
All aboard!

CHORUS
Down the Mississippi in the old steamboat—
That is the life for me.
It's a trip that is a zippy—(most the way you float)
Listen, honey, to my plea!
You'll hear the banjos ringing Mobile Bays;
You'll hear the darkies singing Swanee Days—
So come along, come along, I feel so lovin', Sue;
Oh come along, come along, I can't keep from lovin' you
On the dippy, zippy, tripy Miss-iss-ipi.

As a Christmas greeting to his company, William Faversham has called off the usual matinee that is held on that festive day, and the players in "Getting Married" will not have to report at the Booth Theater until evening. They will have all day to remain at home and count their presents. So far no other manager has followed Mr. Faversham's example.

APPEALING TO YOUTH THROUGH STAGE PLAYS

Reasons for Failure of Children's Theaters in This Country—Lesson of Two Popular Productions

BY MARY AUSTIN

Every little while somebody, starting with the assumption that American children are exactly like other children the world over, wonders publicly why we can't have a children's theater, or at least a holiday season of children's plays. Somebody points to London and half a dozen other European cities where the children's entertainment on a large scale is part of the established order of things theatrical. And then somebody attempts something of the kind in New York—and fails.

We have had plays which have been immensely popular with children, such as "Peter Pan" and "The Blue Bird," but every attempt to establish the children's play as part of the season's routine has ended dubiously. The reason is not far to seek. It is because the children's theater has always been approached from the theatrical side and not from the point of view of the children. It has always been assumed that child psychology is grown up psychology diluted with sugar and water. Children's plays written in America have usually been constructed on the lines of adult plays, with an attempt to supply the child element by having the characters all children, or dolls, or, to have the players all children; thus violating the first necessity of the child's imaginative life. For children, when they think dramatically, do not think of themselves as children, but as kings and pirates and heroes and fairy princesses. Always they figure themselves as grown up, or at least as doing grown up things. The two most popular scenes in "Peter Pan" are the "playing house" scene in the cave, and the scene in which the youngsters board a pirate ship and put the pirates to the sword. This is the first condition of a successful children's play, that it should deal with a world in which children are not childish, or "sweet" or "cute" or even pathetic, but heroic and triumphant.

Another condition is that the construction of the play should follow closely the child's capacity for attention, for suspense and emotionalization. Three acts is bad, five is better and seven or nine better still. In plays where it is not permissible to change the set so often, the action should be broken up into episodes and interludes planned to give the greatest possible alterations of emotion. This is important not only to the child's enjoyment of the play, but to the real benefit that he derives from it. The use of the drama is to exercise emotions that otherwise stagnate in the routine of daily living. Children suffer from dullness even more than grown-ups. Any play which is not degrading or coarsening, which makes the child run rapidly from laughter to suspense, from suspense to surprise, from surprise to tears and then to laughter again half a dozen times in two hours is a good play, no matter what the subject of it.

The element of suspense is one that has to be handled carefully. Children can not hold suspense more than a few minutes at a time. Every situation in a children's play must be re-solved within the limits of that scene. You can not hope to have the child under fourteen carry over a situation from the first to the last act.

The element of causation is one which can be very slightly considered in a children's play. To children the world is a place where things are always happening without any apparent reason, and not only is it not necessary to have a reason for everything which happens on the stage, but it is not necessary that there should be any logical or constructive sequence between the acts. A time sequence, such as we have in "The Blue Bird," serves every purpose of the play.

I am convinced, after many years' observation, that the only "dramatic" (so-called) element which is indispensable to a children's play, is surprise. At the age of eleven to have a chair pulled from under some one about to sit down is always intensely dramatic. But I do not mean to suggest that because a certain amount of slapstick is indispensable in a children's play, that real, spiritual ideas can not be "put over" in this medium. What I want



RENEE REISS AND OTTO KRUGER.
In "Editha's Burglar," Christmas Play for Children.

to say is that you can't get the other things over in any satisfying degree without something of the slapstick. The laughter, the start of surprise and the quick shift of sympathy act on the young mind as a tremendous stimulant, so that the right time to have a real idea appreciated is about three minutes after you have had the children jumping up and down in their seats, and squealing with delight over a fat man trying to sit on two chairs at once.

If you examine the two plays mentioned, "Peter Pan" and "The Blue Bird," you will find that they both conform to this outline. They consist of many scenes only slightly related, but all about the same persons; each episode is begun and finished within the limits of the scene, and there are many and swift alterations of mood. You could take the middle of both these plays and redistribute them in almost any order without in the least disturbing the story or the child's enjoyment of it.

American producers of plays for children fail almost always in the important quality of "atmosphere." Children are very susceptible to combinations of line, color and rhythm which make up this quality in a production, but they are susceptible in a childlike way. I have seen most beautiful stage settings done by people whose interest was primarily in the children and not at all commercial, which were practical failures because they were overdone. They failed to take account of the fact that only certain colors, tones and lights are perceived by children. An effect which may seem rich and varied to an adult is to a child of eight or ten, flat and uninteresting, or full of gaps, the gaps corresponding to the limits of the child's sense perception.

Naturally, since children can not come to the theater alone a successful play must also make an appeal to adults, but it is important that the adult part shall not appear to the child as a dull streak across the performance.

Winthrop Ames's production of "Snow White" is the most successful all-American blending at adult and child sense perception which has appeared in New York, with perhaps a touch too much of magnificence, too fine a finish. The creation of atmosphere is rather the business of the producer than the playwright, and since nothing can be thought of, further from the child point of view than the milieu in which a commercial drama is produced, the prime consideration of a successful children's theater would seem to be a radical change in the producing force. Here is the field in which the woman producer should be at her best, for after all, play-producing is a matter of understanding your audience, and it is to women we must look for the broadest sympathy and the keenest understanding of the child mind.

RELIEF FOR FRENCH WAR VICTIMS URGED

The Mirror Will Receive Contributions to Go to L'Union Des Arts Through Actors' Church Alliance

As the representative organ of the theatrical profession in America, THE MIRROR is pleased to lend its aid to the Actors' Church Alliance in receiving subscriptions from players in this country for the French War Relief Fund. The suffering among bereaved, homeless families in France is acute and this Christmas season will bring no more worthy call upon the generosity of actors than that of L'Union Des Arts and the Actors' Church Alliance.

Checks and money orders should be made payable to Walter E. Bentley, who is secretary of the Alliance. All contributions sent to THE MIRROR will be acknowledged each week and forwarded to Rev. Mr. Bentley.

The following letters from Aristide Briand, Sarah Bernhardt, Edmond Rostand and Rachel Boyer present the case in eloquent terms:

PARIS, November 9, 1916.

THE REV. WALTER E. BENTLEY,

Secretary A. C. A.,

Dear Sir and Brother:

I enclose a little message from L'Union des Arts of Paris, whose aim is to help relieve the necessities of the families of those who are now fighting the battles of the strong for all that is dear to Art, and of the widows and orphans of these brave soldiers of France, who have freely paid with their lives the price of their faith in that idealism which is the lifespring of the artistic.

I know that the message will touch your heart, and that you will let the American stage hear it from you.

SAMUEL N. WATSON,

Rector, American Church in Paris and Chaplain
Actors' Church Alliance.

Letter from Aristide Briand, Premier of France:

L'Union des Arts is a great philanthropic institution, which has accomplished much admirable work since the beginning of the war in its efforts to assist all artists—dramatic, lyric, painters, sculptors and musicians—who have suffered from the war. You could not take an interest in a more worthy institution.

ARISTIDE BRIAND.

Letter from the president of L'Union des Arts to Madame Sarah Bernhardt:

Dear and illustrious Friend: On the eve of your departure for America, where you are to voice the latest productions of our poets and dramatic authors, I confidently apply to you on behalf of L'Union Des Arts, to which you are such a highly valuable contributor, that you may grant your patronage to the subscription we are opening in the United States. You know to what extent L'Union Des Arts has relieved distress (we have already distributed over half a million francs) and no one could better understand than yourself the necessity for friendly assistance in our haste of collecting sufficient means to carry on our work in favor of the unfortunate victims of the war.

The Union Des Arts will be infinitely indebted to you if you will seriously consider yourself as its missionary and plead, with your warm and touching eloquence, before our American friends, for those who, while shedding their blood for their flag, have left behind them desolate homes and cherished families, in such woeful circumstances that we feel it our human duty to take them under our care.

I know, dear and illustrious friend, what such a mission will add to your trying exertions, but we all owe each other help and protection, for all the world's akin, and L'Union Des Arts feels certain that the great American people, so enamoured of art and artists and so compassionate with human sufferings, will heartily respond to an appeal from your inspired lips in favor of the widows and orphans of the noble artists who have fallen struggling for our mutual ideals.

Yours most gratefully,

RACHEL BOYER.

(Continued on page 10)

EXTRAORDINARY PLAY PRODUCED

Theodore Dreiser's "Laughing Gas" is Regarded as Significant Stage Innovation in Indianapolis

The dramatic critic of the Indianapolis News finds a "new vista for the drama" in the Little Theater company's production of "Laughing Gas," a play by Theodore Dreiser, published in his volume, "Plays of the Natural and Supernatural."

"The achievement in the effective production of 'Laughing Gas,' is nothing less than revolutionary," he writes. "Like all great achievements, it seems easy now that it has been accomplished. In very simple terms, it consists in the vivid presentation simultaneously of the same stage in alternate scenes and rhythms of the natural and the supernatural. The feeling of those who had read Mr. Dreiser's play, and knew what the new director, Carl Bernhardt, and his forces had to face, must have been something like that of Charles M. Hall when he poured from his report into his hand the first globe of commercial aluminum, or of Monsieur and Madame Curie when their long cherished but still unproved belief in the possible isolation of radium was rewarded."

"The title of 'Laughing Gas' reveals its subject matter. The scene is an operating room, with all its attendant realism. But beyond the realism of the scene the mo-

ment the patient takes his first breath of the gas, there opens the field of supernatural psychological experiences that beset him in his unconscious journey. Dominating these visions and spirits, is Demaphon, Laughing Gas, the sardonic epitome of the skeptical philosophy of all Mr. Dreiser's novels—'Sister Carrie,' 'Jennie Gerhardt,' 'The Financier,' 'The Titan' and 'The Genius'—all rolled into a few moments of scintillating speculation. The relief that comes when the full light of day rises with the return of consciousness in the patient is like that which you feel on seeing your first aeroplane glide safely to earth. It is the breathless tribute the human consciousness inevitably pays to great rhythm, no matter in what medium it is expressed."

"The solid merits of the production included the eloquent handling of the light by Platt M. Orloff, comparable in some moments only to Raymond Dalton's lighting of Maurice Browne's 'Trojan Women'; the casual realism of the operating scenes; the cadence of the voices of some of the spirits; the virility of Demaphon and the subtle blending of his laugh with that of the patient in the final scene."

BERNHARDT'S LAST WEEK

"Shylock" and "L'Aiglon" Take Precedence in Program for Final Days

Two important features will be introduced in this, the closing week of the Bernhardt engagement at the Empire. They will be presented at the Thursday afternoon and evening performances.

One will be Edmond Haraucourt's arrangement of the Trial Scene from "The Merchant of Venice," renamed for the occasion, "Shylock." The other will be the pathetic closing act of Rostand's drama, "L'Aiglon" ("The Eaglet"). In "Shylock," for the first time here, Mme. Bernhardt will essay the title role. She has played it with pronounced success in other cities, and it is said will treat the few as more than one great actor (notably Emil Frensi) had done before her, less as a ruthless and revengeful usurer than as a type of a long persecuted race. She will not hesitate to wear the usual beard with the garb of "Shylock."

Mme. Bernhardt will, of course, impersonate the young Duke of Reichstadt (the "Eaglet"), in the Rostand play. For years past it has been one of the most effective of her many roles, which now number close upon two hundred and fifty. The other plays announced for the great actress's last week here are "Hecuba," "From the Stage to the Field of Honor," "English as It is Spoken," and "Camille," "Jeanne d'Arc" (with possibly the addition of the third act), and a little novelty to be interpreted by the Bernhardt company, entitled "La Chance du Mari" ("The Husband's Luck").

"SEREMONDA" FIRST OF YEAR

Julia Arthur will inaugurate her season in "Seremonda," William Lindsay's romantic drama of old France, at the Criterion Theater, the night of Jan. 1, omitting the matinee on that holiday in order that the company may have proper enthusiasm for the "first night." Miss Arthur's entry into New York has been marked by a series of unusual incidents. Nearly a year was consumed in the selection of "Seremonda" and the preparation of the production. Then desiring to maintain her costly production in its original condition, Miss Arthur, several weeks ago, cancelled her preliminary road tour, brought the company to New York, and sold salaries to hold her cast intact for the opening in this city, a liberality that elicited enthusiastic praise.



(c) Underwood and Underwood, N. Y.
HARRY MACCOLLUM,
in "The Merry Wives of Windsor."

"LITTLE WOMEN" REVIVED

"Little Women" opened at the Park Theater on Monday for a special holiday engagement. William A. Brady, through an arrangement with Jessie Bonstelle, is responsible for the production. The new company includes Florence Huntington, Marian Cookley, Marian Swayne, Charlie Coleman, Mr. and Mrs. E. A. Eberle, Lyn Hammond, John von Rittberg, Paul Kelly, Adelyn Wesley, Charles White and Eleanor Seybolt. The play is in four acts.

BOSTON OPERA TO RESUME

Max Rabinoff announces that the season of the Boston-National Grand Opera Company will reopen on January 1 at the Boston Opera House. The organization has suspended activities for a few weeks in December on account of the preference of its sponsors in various cities. It depends upon the co-operation and support of local

THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 23rd

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	25
Belasco	The Little Lady in Blue	Dec. 21	4
Booth	Getting Married	Nov. 6	58
Bramhall	Keeping Up Appearances	Nov. 8	47
Casino	Follow Me	Nov. 29	30
Century	The Century Girl	Nov. 6	57
Cohan	Come Out of the Kitchen	Oct. 23	74
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	50
Comedy	Washington Square Players	Aug. 30	135
Cort	Upstairs and Down	Sept. 25	107
Cort	The Yellow Jacket (Matinees only)	Nov. 9	32
Criterion	Major Pendennis	Oct. 26	70
Eltinge	Cheating Cheaters	Aug. 9	160
Empire	Mme. Sans Bernhardt	Dec. 4	29
48th Street	The 13th Chair	Nov. 20	40
Fulton	The Master	Dec. 5	23
Gaiety	Turn to the Right	Aug. 17	151
Globe	The Harp of Life	Nov. 27	33
Harris	Our Little Wife	Nov. 18	42
Hippodrome	The Big Show	Aug. 31	201
Hudson	Pollyanna	Sept. 18	116
Knickerbocker	The Music Master (rev.)	Oct. 10	90
Little	Pierrot the Prodigal	Sept. 6	128
Longacre	Nothing But the Truth	Sept. 14	118
Lyceum	Mile-a-Minute Kendall	Nov. 28	31
Manhattan	Ben Hur (rev.)	Nov. 6	58
Maxine Elliott	Gertrude Kingston Co.	Dec. 15	8
New Amsterdam	Miss Springtime	Sept. 25	106
Park	Little Women	Dec. 18	10
Playhouse	The Man Who Came Back	Sept. 2	132
Princess	Fortunate Theater Co.	Nov. 27	32
Punch and Judy	Treasure Island	Oct. 21	75
Republie	Good Gracious Annabel	Oct. 31	65
Shubert	So Long Letty	Oct. 23	74
39th Street	Old Lady 31	Oct. 30	66
Winter Garden	Show of Wonders	Oct. 26	78

guarantors in each city it visits, and as none of these were willing to undertake this responsibility at this time, before the holidays, Mr. Rabinoff deemed it wiser to wait than to continue the presentations during this uncertain period without the assistance of local guarantors. The company remains intact during its inactivity, and will resume its operations without change in the personnel in January.

IN SUPPORT OF WILSON

The cast for "The Laughter of Fools," the comedy in which the Charles Frohman company will present Francis Wilson, has been completed and includes Jeanne Hagels, Eva Le Gallienne, Edna S. Bruns, Kate Serrentson, Hassard Short, Vernon Steel, and Edward Douglas. Rehearsals have been started under the direction of Gustav von Seyffertitz. The production will be made during the holidays out of town, preceding a New York presentation. The date for the metropolitan opening has not been set.



TOM POWERS AND EDITH LYLE.
Becoming Acquainted in "Mile-a-Minute-Kendall."

JOSEPH WEBER TO BUILD

Actor Plans Theater for Musical Comedy—Many Sites are Available

A home for American musical comedy and plays is to be built on Broadway in the near future by Joseph Weber. He will also assume the management of the house when it is completed. Several sites in the most accessible part of Broadway have been offered Mr. Weber to choose from. The name has not been selected but it is probable that the one time partner of Lew Fields will not call it Weber's as there is a theater by that name at Twenty-ninth St. and Broadway now.

Victor Herbert and Henry Blossom are to write two pieces a year for production in the new house and it is stated that they will continue doing this for six years at least. Mr. Weber is also producing their latest musical comedy, "Hearts of Erin," which will open in Cleveland, O., Jan. 1.

BLAIR A PRODUCER

Sam Blair has secured the American rights of a Hungarian play called "In the Forest," which has been adapted by Emil Nyitrai, who also made the English versions of "He Comes Up Smiling" and "The Typhoon." At one time the rights of the play were controlled by David Belasco, but he never produced it. Blair is going into the producing game as a side line, his regular position being agent for the Dolly Sisters in "His Bridal Night," and he is already negotiating with a well-known star to play the leading role.

THEATRE FRANCAIS COMEDY

The Theatre Francais is presenting "Miquette et sa Mere," a comedy in three acts by Robert de Fiers and G. A. de Caillavet, at the Garrick Theater. The play was written especially for Lillian Greuse, who plays the title role. It is the story of a young, innocent girl and her efforts to keep at bay a wealthy old admirer who finally becomes attached to her mother, thus leaving the girl free to marry the man she loves, the wealthy suitor's nephew.

CONCERT FOR WAR VICTIMS

On Sunday evening, Dec. 10, an interesting concert was held in the Cohan Theater for the benefit of Polish war sufferers. A large audience was present and the program was received with deserved enthusiasm. The theater was donated for the occasion. Much credit for the success of the affair is due Mme. Alexandra Viarda, promoter and directress, and she also deserves praise for her entertaining contribution to the program, which follows: Classic Dancing, Baroness von Rottenthal; Scenes from "Demetrius," Prince Demetrius, Alexandra Viarda; Interpretive Dancing by the International Ballet Corps, Helen Moller; Scenes from "Iphigenia of Tauris," Iphigenia, Alexandra Viarda; Selections from Favorite Operas by members of the Metropolitan Opera Company.

MRS. FISKE IN THE BRONX

The first appearance in the Bronx of America's foremost actress, Mrs. Fiske, in "Eratosthenes Susan," at the Bronx Opera House, week of Dec. 11, was welcomed with a warmth and enthusiasm which left no room to doubt the place she holds in the hearts of the patrons here. Cohan and Harris and A. H. Woods, aided by Manager J. J. Rosenthal, are bending every effort to bring the biggest and best to the Bronx Opera House, and the engagement of Mrs. Fiske and her associate players was pronounced a most artistic and financial success.

In the supporting company are, Walter Wilson, Robert Stowe Gill, Henry Mortimer, Madeline Delmar, Rikel Kent, John Daly Murphy, Sol. Aiken, Wylda Millison, Anita Clarendon, Frances Stirling Clarke and Ethel Craven.

Minna Gale Haynes, the eminent dramatic actress who inaugurated last season a group of dramatic readings, gave the third of her present season at the Hotel Plaza Dec. 20.

TO RESTORE FIRST U. S. THEATER

Old Building in Annapolis Will Be Utilized if Present Movement Materializes

The city of Annapolis, Maryland, can boast of a worthy movement to restore what was the first theater in the United States and establish therein a company that will follow closely the repertory policy of the various community, neighborhood and civic playhouses in other towns in the United States. Plans have been discussed for some time but they did not reach any definite head until a short time ago when about seventy-five distinguished people of the Naval Academy city met at the home of one of their number to seriously discuss the movement.

At this meeting Mrs. M. E. Spears, who has been identified with the theatrical business for some time, made a speech which explained her ideas, gathered from close observation of similar endeavors, about how the thing should be started. Her talk was received with enthusiasm and the result was the formation of what will be called the Little Theater and Five Arts Club.

A great deal of praise is due this group

for their plan to restore an historical landmark, the first theater in this country, and not constructing a new building for the proposed idea. In pre-Revolution days Annapolis was the center of American fashion and gaiety and a small playhouse was built there. Lately it has been allowed to deteriorate more or less, and its restoration should be appreciated by the whole country.

The Little Theater company will draw its talent, for the most part, from among people who live in Annapolis. Since the first meeting of the group the spirit of the thing has spread rapidly and the results are materializing, but care is being taken not to neglect any necessary details that might easily be passed over. Stimulated by the fact that the city of Annapolis has no other form of dramatic entertainment than motion pictures, much enthusiasm is shown in the organization of a community theater and the restoration of the famous relic of old America.

ANOTHER STAR RETURNS

Fay Templeton Re-enters Vaudeville as Headliner at the Palace

Again this week the bill at the Palace Theater is headed by a vaudevillian who has not been seen in that form of amusement for some time. The welcome star is Fay Templeton, and at the opening performance the reception she received must have been gratifying to the jolly actress. She has some new material in her act, and it gives her a good opportunity to put all of her well known personality into play. She also sings some of her old songs. James Clark is her piano accompanist.

Quite a pretentious tabloid musical comedy supplies an entertaining forty-five minutes of the program. The title of the piece is "The Girlies' Gambol," staged by Ned Wayburn, and containing a cast of twenty-five people, headed by Margaret Irving and Felix Adler. The book, which is bright, was written by Tommy Gray. Some whistleable tunes are contributed by Louis Hirsch, the lyrics of which were done by Dave Stamper. Harry Green and his as-

OSCAR WILDE PLAYLET

"The Birthday of the Infanta" Is Most Striking Feature of Portmanteau Bill

The Portmanteau Theater opened its new season at the Princess, Dec. 11, by presenting one of the most beautiful bits of miniature drama that has been seen on their program. This was "The Birthday of the Infanta," adapted by Stuart Walker from the story by Oscar Wilde. The story is of a hunchback boy who has not realized that he is grotesque until he is sent to amuse an Infanta of old Spain with whom he falls violently in love. The sight of his misshapen figure in a mirror brings about his death, leaving the little Princess pouting because her plaything fails to amuse her.

Two playlets followed: "The Trimpset," by Stuart Walker, and "Voices," an episode by Hortense Flexner, in which a bereaved peasant girl dreams of the effect that Joan of Arc might have had on the present war. The last play was an old English comedy entitled "Gammer Gurton's Needle," written several centuries ago



White, N. Y.

DAVID WARFIELD AND JANE COOPER,
Still Drawing in "The Music Master."

LORD DUNSANY'S THRILLER PROMISED

Corey and Riter and Harrison Grey Fiske to Present "A Night at an Inn;" also a Three-act Play

The most talked-of one-act thriller that has come to the theater in many seasons, Lord Dunsany's "A Night at an Inn," presented at the Neighborhood Playhouse last spring, will reach the professional stage early in January in a production supplied by Corey and Riter in association with Harrison Grey Fiske. Efforts are now being made to secure a suitable theater. Accompanying the presentation of "A Night at an Inn" will be that of a new three-act play, by Harris Dickson, for which a title has not yet been selected. It is probable that Willis P. Sweatnam will

act the leading role in the Dickson play. Ever since the initial American presentation of "A Night at an Inn," and its immediate recognition as an extraordinary piece of dramatic writing, there has been talk of a professional production; but for a time negotiations were delayed owing to the conditions under which Lord Dunsany allowed his work to be produced here. It was necessary to communicate with the author, who has been with the English army, before terms could be agreed upon. Among others, Stuart Walker was anxious to secure the play.

CONTRACT READS \$1,500,000

So as not to let his average fall in getting all tangled up with large sums of money, Charles Dillingham, in renewing his contract with Montgomery and Stone, which expires this season, has agreed to pay the comedians \$1,500,000 during the time covered by the new contract. The amount to be paid each year and the number of years are not disclosed. This is the fourth contract made between Mr. Dillingham and Montgomery and Stone. "Chin Chin" will close at the end of this season and a new piece will be written for the receiving end of the million and a half.

NEW PLAY FOR CIRCUIT

One of the new attractions on the International Circuit will be Geo. H. Nicolai's production of a new play by James Kyrie MacCurdy, entitled "Pedro the Italian" or "From Pushcart to Nobility," with the author in the leading role, and a supporting company that includes Pearl Ford, Kate Woods Fiske, and others.



White, N. Y.

WILLIAM COURTENAY,
In New Play, "Pal's First."



White, N. Y.

LEANDER DE CORDOVA, ETHEL SAXTON, LESLIE STOWE.
Revival of "Ben-Hur," at Manhattan Opera House.

assistants present a one-act comedy called "The Cherry Tree," by Aaron Hoffman. Henry Dixey easily wins applause with his mono-drama-vaudeologue. This is also Mr. Dixey's return to vaudeville. Moon and Morris offer their "Two in One" dancing and the work of these two men meets with much approval. The program is completed by Ray and Gordon Dooley and the Four Hollays.

PLAY FOR GILLETTE

William Gillette will shortly be seen in a new play under the management of Arthur Hopkins. By changing managers, Mr. Gillette does not sever his relations with the Charles Frohman company, as an arrangement has been made with that firm whereby he is loaned for the time being. Clara Kummer, who is Mr. Gillette's cousin, is the author of the new play and it is said that she has written a central character that exactly fits the actor's personality. The title and date of production are surrounded in mystery as yet.

and produced in a quaint and interesting setting. Aside from its historical interest, it is presented in a simple and whimsical manner which will amuse children, a characteristic feature of many of the Portmanteau productions.

"RIGHT LITTLE GIRL" CAST

In the new cast for "The Right Little Girl," the romantic comedy of youth in which June Keith won distinct favor during its first trial tour in the Fall, T. Daniel Frawley announces Henry Stanford, Saxony Moreland, Louise Farnum, Robert Forsyth, Zeffie Tilbury and Edgar Norton. Rehearsals began last week and following an engagement in Chicago Miss Keith will be seen in New York after the holidays.

CHANGE IN TITLE

The title of the new musical comedy by Thomas Sydney, Harry B. Smith and Jerome Kern has been changed from "Girls Will Be Girls" to "Love O'Mike." It will be seen here early in the new year.

"FLORA BELLA" AT STANDARD

The long run of the musical comedy, "Flora Bella," at the Casino and 44th St. Theaters was concluded last Saturday and the attraction, with Lina Abarbanel as the star, is playing an engagement of one week at the Standard Theater. John Cort has kept the company intact for its road tour. The cast includes Charles Purcell, Robert O'Connor, Adolph Ling, Roydon Keith, Irving Brooks, Muriel Hudson, Juliette Lippe, Fanny Grant, Ted Wing and Gilbert Clayton.

NED WAYBURN SAILS

Ned Wayburn and his sweater sailed for London last Saturday. He makes the journey, accompanied by his wife, to produce the new Hippodrome revue for Albert de Courville. London first nighters will be on the piece on Jan. 29. George Robie, considered one of England's best comedians, is the featured member of the cast.

Fred C. Whitney has selected Miss E. Janet Fox to design the costumes for the new Strauss operetta, "Boys Will Be Boys," which is now in rehearsal.

Sterling Chesseldine, who was compelled through illness, to leave the cast of the "Some Baby" company several weeks ago, is in the Bethesda Hospital, Cincinnati, O.

BERNHARDT TRIES ENGLISH

"The False Model" Proves Interesting Linguistic Experiment for French Actress

The first English words that were ever spoken by Sarah Bernhardt on the stage were: "Why do you speak in English?" delivered at the beginning of the one-act play "The False Model," which was presented at the Empire Theater early last week. The applause that greeted the debut into the language of the greater portion of her listeners was prolonged. Her handling of English is rather eccentric and it could be seen that it amused the French artist quite as much as it did her auditors. The catch-as-catch-can tussle with the unfamiliar language came at the end of a performance which had included "Hecuba," "English as It Is Spoken" and "From the Stage to the Field of Honor."

"The False Model" is more of a novelty than a play and it is a mixture of French and English. Mme. Bernhardt plays the part of a jealous wife of an artist who knows a little of our language. The star was supported by Frank Conner and Margaret Mower in the English-speaking roles of the piece.

SHUBERTS CHANGE THEATERS

The Canadian United Company has purchased the lease of the Princess Theater, Montreal, from the Shuberts, who have taken over the Orpheum, located opposite the Princess. The name of the Shubert's new house will be changed to the Shubert Theater and commencing next season all of their attractions will be shown there. The Princess Theater will be remodelled to seat three thousand people and will be used for vaudeville and pictures, while the Orpheum will be changed to meet the requirements of high class productions.

"THE BELLE OF THE BEACH"

The next novelty at the Rindbois Theater will be the Berlin musical comedy "Die Schöne Vom Strande" (The Belle of the Beach), which will have its first performance Dec. 23. Ellen Dalossy will have the leading role in the new musical play, with Raetia Herold, Carlos Ziersold, Helms Lengen and Bruno Schlegel in important parts.

IRVING PLACE THEATER

The engagement of Gustav von Seyffertitz as visiting star at the Irving Place Theater proved so successful that it was prolonged for performances on Monday and Tuesday. "The Golden Era" was repeated for Mr. von Seyffertitz's last appearances. On Wednesday, by general request, there will be a performance of the Tolstol drama, "The Living Corps," and on Thursday a new comedy, "Der Siebente Tag" (The Seventh Day), by Rudolf Schanzer and Ernest Welisch, will have its first American performance.

MAUDE ADAMS ON MONDAY

The seat sale for Maude Adams's engagement at the Empire Theater will open at the box office, Dec. 21. Miss Adams will make her annual appearance at the Empire next Monday night, appearing in "A Kiss for Cinderella," the new Barrie comedy which the author calls a fancy in three acts. Miss Adams's engagement is limited this season to eight weeks.

RELIEF FOR FRENCH WAR VICTIMS

(Continued from page 7.)

Madame Bernhardt's reply: "My dear President—I heartily agree and pledge myself to do all that may be in my power, on behalf of the admirable institution founded by you, to enlist the sympathies of the American public in favor of our unfortunate brethren: dramatic and lyric artists, men of letters, painters, sculptors and musicians, ranking among the victims of this direful war. Be assured of my most friendly devotion."

SARAH BERNHARDT.

Appeal from Edmond Rostand to American benevolence: "L'Union Des Arts de Paris is one which, amidst the sublime heroism of the battles our soldiers are fighting, is constantly waging the battle of tender love; and unstinted praise is due for what it has accomplished already for the relief of the laborers of Art, who have suffered so much from the Great Horror of these times. I do not doubt but that the noble United States will help to accomplish a great deal more. It is really necessary to commend such a French undertaking to the heart of a nation so lofty in its ideals, to the soul of a people who have always loved us so efficiently and have, at all times, privileged our artists by encouraging them above all others."

Being asked to raise my humble voice and as I have ever felt a particularly passionate admiration for that transatlantic race of men—the race of the strong and the just—I dare cry out to the friends I may have under the Star-Spangled banner: Do proffer your gifts to those, who in peace, fit up stars, and who in war, are now sufferers without light or heat. Do bestow your gifts on the widows and orphans of those who have fallen struggling in defense of all lights—yours as well as our own. You well know that on their behalf, your great Walt Whitman emerges from the shadows a divine beggar stretching his large felt hat for your gifts to rain into.

EDMOND ROSTAND.



PAVLOVA AND ALEXANDRE VOLININE.
Appearing at the Hippodrome.

Mishkin, N. Y.

FROM HERE AND THERE

Percy Heath has been engaged as press representative of the Coconut Grove, atop the Century. For a number of seasons he has been annoying the dramatic editors in behalf of Charles Dillingham.

The Portmanteau Theater will make another move, but this time for one night only. The company and their jitney stage are going to Brooklyn on New Year's Eve and will give a performance at the Hotel Bossert.

The Friars gave the first of their winter concerts at the Monastery on Sunday. The program comprised four one-act plays: "For Men Only," by Eugene Walter; "Some Warriors," a satire by Clara Lipman and Samuel Shipman; "The Hit of the Season," book and lyrics by Maurice E. Marks, with music by Louis H. Hirsh, and a burlesque on "Turn to the Right" entitled "Turn to the Left," by Thomas J. Gray, "with a typical lay-off cast."

In recognition of his forty years on the stage, Gerald Griffin gave the members of the Green Room Club a dinner, at which he received a cane from the guests.

The stage crew at the Punch and Judy Theater applied to Mr. Hopkins recently for permission to give a benefit performance of "Treasure Island" on Sunday evening, Jan. 7. The various characters in the play will be taken by stage hands, electricians, carpenters and the like, most of whom have been with the production since its opening. Arrangements are in charge of head carpenter, Charles Auburn.

Another "Flora Bella" company has been organized to play in Southern territory. Aubrey Mittenthal has secured the rights for the road show. Morristown, N. J., will see the first performance on Christmas Day if the inhabitants are not too busy looking at their presents.

Lot E, Number 7 of the series of musical plays that have been presented at the Princess Theater is called "Oh, Boy." The music is by Jerome Kern. F. Ray Comstock, the producer, has not announced the opening date.

The Century will be open on New Year's Eve. The excuse being a Sunday night concert.

Following the theory that a newspaper man never has a chance to enjoy himself at a seasonable hour, Ruth Chatterton and her company will give a special performance of "Come Out of the Kitchen" for publishers and employees of morning newspapers in George M. Cohan's Theater on Sunday, Dec. 31, at 2 A. M.

William Seymour, the stage director for the Punch and Judy Theater, has been appointed by the Board of Trustees of the Actors' Fund of America to fill the vacancy on the Board caused by the death of Joseph Brooks.

William A. Brady is reading the manuscript of a three-act domestic drama from the pens of Messrs. Wm. Gross and Walter

Andrews, entitled "Their Sons and Daughters." Mr. Gross is a law student at Fordham University. Mr. Andrews is the nephew of the late Eva Vincent, who up to her death a few years ago was one of America's foremost character actresses.

Sir Herbert and Lady Tree have just announced, in London and New York, the engagement of their daughter, Miss Iris Tree to Curtis Moffat of New York. Miss Tree, who is the third daughter of the English actor and actress, has never been associated with the stage, but she is credited with a fine literary talent, especially in verse. Mr. Moffat is a painter of some reputation. No date has been set for the wedding as yet.

Dallas Welford sufficiently recovered from his illness to rejoin the cast of "Cousin Lucy" in Newark, the tube circuit town, last week.

Arnold Daly is turning into a regular little Raymond Hitchcock. At the Fulton Theater, where Daly is appearing in "The Master," he makes a curtain speech every night in response to the applause of the audience.

James Jay Brady is at present commuting between New York and Boston to pave the publicity way for "Pollyanna's" advent into New England.

F. L. Harrigan reports excellent business through Ohio and Indiana, with his production of "Fine Feathers." Mr. Harrigan considers himself fortunate in securing a splendid cast, including Helene Held and Roscoe Van Tuyl in the leading roles, supported by Florence Frey, Marie Vicars, Neil Hickey, Harold Van and Geo. Tappan, director.

Tim Murphy, who has been playing the part of Long John Silver in "Treasure Island" at the Punch and Judy theater, has returned to his old role of "Bill" Bones. Since the first production of "Treasure Island" two years ago, no less than six different men have played the role of Long John: Edward Emery, George Fawcett, H. Cooper Cliff, Henry E. Dixey, Herbert Ashton, and Tim Murphy.

The Winter Garden management has arranged to give two performances of the "Show of Wonders" on New Year's Eve. The second performance will begin promptly at 11:30. The management is to provide each auditor with the necessary appliance with which joyously to welcome the New Year.

A new melodrama called "Once Upon a Time," with the scenic settings designed by Maxfield Parrish, will be produced early next season.

Laura D. Wilck has placed a comedy sketch, called "A Jolly Good Fellow," by Denison Clift, with Charles I. Schofield and Isidore Martin, well-known in stock circles. Miss Laura Wilck is also arranging for the production of "The Jarr Family," and a number of other stories by Roy L. McCardell.

ACTORS' EQUITY ASS'N

Actor May Rehearse Part at His Own Risk—Complaint Brings Clean-up in Theater
Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Offices of the Association



At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Dec. 11, the following members were present: Bruce Melton, presiding; Messrs. Bruning, Cope, Craven, Jones, Kyle, Mawson, Mills and Stevenson.

New members elected: Ruloff E. Cutten, Margie Dow, George Farren, Ruth Harding, Gertrude McCoy, Tamson Manker.

An excellent suggestion has been made us by an enterprising firm of producers that have ever shown toward the A. E. A. a fine co-operative spirit. They declare that the actor should ask at the end of the first week of rehearsals for an expression as to his fitness for the part assigned him. Then, if the answer vouchsafed him conveys a doubt, and he feels that the time has been insufficient in which to develop his characterization, further rehearsals should be at his own risk. The point is a good one.

Curiously enough, several instances are before us where managers who are bound to give two weeks' notice to terminate an actor's engagement have so timed their action that the second week of the notice period is the one preceding Christmas, for which they claim the right to lay off and not pay salaries. Thus the actor, whose services are ended under the stipulation of a two weeks' notice receives, if the manager's position is correct, only one week's salary. We hope to get a judicial decision on this point.

By making an appeal to the Board of Health of one of the most thriving cities in America we have succeeded in getting the dressing rooms of its leading theater cleaned. Their bad condition has long been notorious. A letter from the Health Department says:

"A thorough cleaning of these rooms was the direct result of your complaint. With a view to improving conditions we have instructed our inspector to visit the premises at frequent intervals and we trust there will be no further cause for complaint. Assuring you of our appreciation of your kindness in reporting the matter, we are," etc.

Now let the actors take scrupulous care to use the rooms well.

It is all very well, perhaps, for one to decry the so-called agitator, whose zeal may offend discretion, but even though he overplays himself and finds his own ambition checkmated by wiser workers in the same cause, if he has told the truth and shown "shame its own image," good must come to the many for whom he speaks that have right on their side. The "chiefs" of any organization that has gone its own way without check or hindrance for a long time are not likely to take any steps to mend their ways unless "agitated" into so doing by the proclamation of their inequities. It is always happy news to learn that efforts are being made to get employers and employees together on a mutually acceptable working agreement.

Cordial greetings of the season.

BY ORDER OF THE COUNCIL

PLAYERS ENGAGED

Georgia Lawrence and Harold Vermilye have been engaged by Selwyn & Co. for James Forbes's new comedy, "A Woman of Today."

John Junior has been engaged by the Tait Brothers for a year's season in Australia in "Turn to the Right."

Jeanne Eagels has been engaged for an important role in "The Laughter of Fools," the comedy in which the Charles Frohman Company is to present Francis Wilson by arrangement with David Belasco.

Molly McIntyre has been engaged for a leading role in "Girls Will Be Girls," the new Thomas Sydney, Harry B. Smith, Jerome Kern musical comedy.

Muriel Starr has been engaged, as the leading woman for "Gambles All," coming to Maxine Elliott's Theater, Jan. 1.

George Hassell is to play the principal comedy part in "Girls Will Be Girls."

Edith Randolph will play Maria in a special season of "Twelfth Night," to be produced by the Devereux players.

Florence Ware has been added to the cast of the road company of "Little Miss Springtime." Miss Ware is a niece of Florence Ware.

Stapleton Kent has been engaged by the Australian managers, J. & N. Tait, to play in "Turn to the Right" and other American plays, and sails for Sydney from Vancouver, B. C., Dec. 20.

Helen Turney has been engaged by Oliver Morosco to succeed Ida St. Leon in the role of Nellie in "Upstairs and Down."

Helen Beauman has been engaged to play the Duchess of Rockminster, with John Drew, in "Major Pendennis."

Hassard Short has been added to the company that will support Francis Wilson in "The Laughter of Fools."

Eugene Foxcroft is with "Guy Bates Post" in "The Masquerader."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

O. M., Brooklyn.—Leo Ditrichstein is appearing in "The Great Lover" at Boston, Mass., for an indefinite engagement.

P. S., Philadelphia.—Eleanore Montell is in "The Hour of Temptation," which can be located through our Dates Ahead List.

J. J. K., Chicago.—We have received no dates for "Me, Him and I" company. It is not listed among the plays presented on the International Circuit.

TEN-YEAR READER, Fairhaven, Mass.—"The Writing on the Wall" has been published in book form. Write to Brentano's—they may be able to supply you with a copy.

JERRY A. W., New Bedford, Mass.—Write to Jerry Cohan, care of Cohan and Harris, Cohan Theater Building, New York, for information concerning The Catholic Actors' society.

A. A. T., Baltimore.—"Within the Law" opened in New York at the Eltinge Theater Sept. 11, 1912, and continued there until Dec. 27, 1913. The Chicago company, headed by Margaret Illington, opened at the Olympic Theater on July 27, 1913, and ran until Sept. 27, 1913.

F. G. H., Wooster, O.—The first juvenile performance of "Pomander Walk" was given at Wallack's Theater, New York, on April 20, 1911. Rhea Martin had the role of Madame Lachenais. Since then Miss Martin has played in "Peg o' My Heart," "Rio Grande" and "Broadway and Butter-milk."

C. E. T., Cincinnati, O.—Address the Castle Producing Company, at 1402 Broadway, New York; the American Play Company, at 33 West Forty-second Street; Ben H. Atwell, at 220 West Forty-second Street; J. Fred Zimmerman, in care of William Harris, Jr., at Hudson Theater Building, and Perry J. Kelly, in care of Hyams and McIntyre, who are listed in the Dates Ahead.

GABRIEL R., New York City.—(1) Lina Abarbanel sang "Every Little Movement Has a Meaning All Its Own" in "Madame Sherry." (2) The following were in the cast of "Love Watches," which was presented at the Lyceum Theater, New York, on Aug. 27, 1908: Cyril Keightley, Ernest Lawford, W. H. Crompton, Stanley Dark, Horace Porter, William Claire, William Edgar, Billie Burke, Maude Odell, Kate Meek, Louise Drew, Isabel West, Ida Greeley-Truitt, Ann Bradley, Laura Clement, and Maud S. Love.

Evelyn La Telle, who is playing the Mother in "Seven Sisters," is not a New Haven girl, as stated in a recent issue of THE MIRROR. She is the wife of Carl T. Jackson, second man in the same company.

DEATH OF CAMPBELL GOLLAN

William Campbell Gollan, known on the stage as Campbell Gollan, died of kidney disease at his home in New York, Dec. 12. He was born about fifty years ago in Culter, Aberdeenshire, Scotland. When about sixteen years of age he came to America and was employed in a department store in Providence, R. I., with the idea of saving enough money to take a course at some dramatic school. He remained in the department store about a year when he succeeded in getting an engagement with C. R. Gardner's "Only a Farmer's Daughter" company. He remained with this and other repertory companies for a year or more and then entered The American Academy of Dramatic Art, conducted by Franklin H. Sargent, at the time David Belasco was one of the instructors in the Academy. On graduating he again went with a number of barnstorming companies. In 1890 he engaged as leading man with William Morris and Loie Fuller, who were taking a company to Kingston, Jamaica, W. I., where he remained about six months. This was followed by engagements with McKee Rankin and Annie Ward Tiffany. He then joined the company of the late E. A. McDowell, playing Canada and the British West Indies.

After two years of this work he sailed for London and was engaged by Sir Augustus Harris for the Drury Lane stock company, where he remained a season. An engagement followed with W. W. Kelly, supporting Grace Hawthorne in the English Provinces. Under the same management he played Macari in "Called Back." He then joined Charles Arnold in an adaptation of Lester Wallack's "Rosedale"

called "Captain Fritz." The very popular song, "Tommy Atkins," was written for this play. Following this engagement he was engaged by Augustin Daly for his company then playing in London, where he opened as the Banished Duke in "As You Like It." He remained with the Daly company for two years or more playing a line of responsible parts with credit to himself and the company. His next engagement was with Sidney Rosenfeld's "House of Cards." While playing a "heavy" with this company he was seen by William Gillette, who engaged him for Arreissford, the Confederate secret service man in "Secret Service." He made a genuine hit in this part, remaining with the play during its run in New York, London, and all the larger American cities.

From this time on his position was assured, engagements followed with Blanche Bates in "Under Two Flags," with Mrs. Carter in "Madame Du Barry," with David Warfield in "The Muse Master," and with a number of productions made by Charles Frohman, David Belasco, The Liebler Co., Frederick Thomson, H. W. Savage, and many others. About three years ago he was engaged by George Kleine to play his original part, Jean Du Barry, in the film production of Madame Du Barry, made in Italy, where he remained a year. On his return to America he became interested in the direction of motion pictures, and under the management of Mr. Kleine assisted in the direction of "Gloria's Romance," in which Billie Burke was starred. His health began failing about a year ago and the end came Tuesday, Dec. 12, in this city. In 1898 he married Sally Parsons of Gloucester, Mass., who died in 1910. He is survived by his mother and sister, who lives in Culter, Scotland. The burial took place on Dec. 16, in Gloucester, Mass. Mr. Gollan was a man of high ideals, a student of his profession, liberal to a fault, an upright, honest Scottish gentleman. He will be missed by a large circle of friends who loved him and revered his memory.

DIED

HUGO MUNSTERBERG, the distinguished psychologist and author, died on Saturday, Dec. 16, while addressing a class at Radcliffe College. He was born in Danzig, Prussia, on June 1, 1863. In 1892 he came to the United States to take the chair of Professor of Psychology at Harvard, and in 1910 and 1911 he was the Harvard exchange professor at the University of Berlin. Among the many books which he wrote was one that discussed the psychology of the photoplay, perhaps one of the most profound books dealing with the motion picture. A short time before his untimely death he had agreed to write a series of articles on the same subject for a moving picture magazine published in this city. He had contributed to the screen ingenious pictures testing the mental alertness of the audience. They have been a feature of Paramount Pictographs.

ROBERT ROGERS, stage manager for Julia Arthur, dropped dead just before the curtain went up at the Fulton Theater, on the evening of Dec. 15. He had been visiting some friends back stage and was walking to the front of the house when a stroke of apoplexy brought on his death immediately. Mr. Rogers was 53 years old, and had a large circle of friends in the theatrical profession. Lately he had been rehearsing with Miss Arthur at the Criterion Theater.

J. W. COMYNS, critic and dramatist, died in London, Dec. 14. Mr. Carr was born in 1840. He was art critic on the Pall Mall Gazette, and was a director and one of the founders of the New Gallery. He also was founder and late editor of the English Illustrated Magazine. Among his works was a dramatization of "Oliver Twist."

JOHN FAUST, for twenty-five years stage manager of Cohan's Grand Opera House, Chicago, died recently at the age of 93 years. Mr. Faust was a close personal friend of Lillian Russell, Mrs. Flske, George M. Cohan, and many other persons prominent in the theatrical world. He built the first stage on which "Buffalo Bill" played in Chicago. His last production was "The Wizard of Oz."

EDWARD CHARLES PAULUS, formerly a resident of Detroit, and for the last 25 years well known in the theatrical profession in the West and South, died suddenly at Lometa, Texas, Dec. 9.

JOHN GRAHAM, theatrical manager and promoter of athletic events, died of heart disease in Boston, Dec. 12. Mr. Graham gave the first successful vaudeville Sunday concert in New York in 1893, his bill including Lew Dockstader, Maggie Cline, J. W. Kelly, Lottie Gilson, Richard Jose, the Tuxedo Quartette, Libber Ott, Thomas E. Glen, Hughey Doherty, Joe Flynn, M. J. Burns, Tony Hart, Jr., the Gotham Trio, with Dave Fitzgibbon as pianist and J. Bernard Dyllan as stage manager. He paid \$800 gross to the performers. He managed Sousa's Band successfully for a time.

JOSEPH T. MILES, a veteran actor and the author of the song, "There'll Be a Hot Time in the Old Town To-night," died Dec. 13 in Santa Rosa, Cal., in his seventy-first year. He was known on the stage as Joe Hayden.

RICHARD P. CROLIUS, an actor and vaudeville performer, who lived at the White Rats' Clubhouse, died Dec. 16, in the German Hospital, in his fifty-ninth year.

THE MIRROR ANNUAL

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NEWS OF STOCK PLAYS AND PLAYERS

THE BUG IN THE OINTMENT

There is something very human in the communication following, about a condition in Mobile, Ala. It is a condition which frequently cripples good intentions—too much stockholding interference. Read it:

The popular Strand Stock Co., of Mobile, Ala., which has been playing to increased business each week, closed Dec. 8, after a short run of five weeks. Owing to disagreements among the stockholders, it was decided to close the company, and each member was presented with the usual two weeks' notice, which, from a theatrical standpoint, is a gem and would win distinction on the front page of the comic supplement of any Sunday newspaper. The stockholders of the Strand consist of business men who have been "immune" to the show business up until now and after the house opened they all got the "managerial bug" at once. They had previously engaged a manager, but owing to the "butt-in" tendency of the "board of directors" he was forced to resign.

"UNDER COVER," NEW BEDFORD, MASS.

New Bedford, Mass. (Special).—A melodrama of crime and its detection, of smuggled jewels and the forces of the law closing in upon the smuggler, of a girl, driven to the aid of the detectives against the promptings of her affections, of alarms in the night, of whistles heard out under the shrubbery, of lights switched on and off and of revolvers fired in the dark, this is "Under Cover," which the All Star Stock company presented week Dec. 11-16 to very large attendance of delighted patrons. The company gave an excellent interpretation of the drama under the personal direction of Arthur Ritchie, the new director, who knows how to do things right. The principal character, Stephen Denby, was presented by Alfred Swenson in a careful manner that is characteristic of his work, and he was equal to the task from every standpoint. Ethel May Jackson made a charming Ethel Cartwright, and her acting was always agreeable and pleasing. Arthur LaRue was cast as Monty Vaughn, and it was his first real opportunity of the season to be seen in a good strong part to which he did full justice. Harvey Hayes and Bob McClung were well cast and well fitted for the parts assigned to them; Carrie Lowe, Lorie Palmer, Dorothy Boardley, and Beulah Munroe were also to good advantage; Fred Sutton, Arthur Ritchie, and Thomas Whyte completed the cast. The play furnished the ladies of the company an opportunity to look their best, and their dresses came in for admiration, as did the attractive settings painted by Clarence Hanson, while the stage direction of Arthur Ritchie is noted in the perfect productions. "The Shepherd of the Hills," Dec. 18-23; "Nearly Married," Dec. 25-30.

Lyman Abbe closed his engagement with the All Star Stock company Dec. 2 and returned to New York. W. F. GEE.

NEW STOCK CO. FOR COLUMBUS, O.

The Byron Chandler, Inc., Agency, of New York, has formed the Southern Theater Stock Co., for Thurman F. Bray & Co., at Columbus, O. The roster comprises: Percy Melton, director; Edward Mackay, leads; Warda Howard, leads; Anna May, second business; Laura Tintie, ingenue; Clarence Doty, juvenile parts; W. Olathe Miller, comedian; Robert Lawrence, second business; Ralph Mensing, strong heavies; Margaret Kent, characters; Royale Tayer, characters; Joseph Cusack, stage manager and general business; Karlo Amend, scenic artist.

The company opens Christmas in "The Fortune Hunter." Policy, three matinees weekly and no Sunday show. The Southern theater is newly decorated throughout and many new devices have been installed, and a new idea of introducing the people to Columbus will prove a novel as well as very interesting scheme which brings the actors and patrons closer together.

REORGANIZATION OF W. VA. STOCK

FAIRMONT, W. VA. (Special).—The Hippodrome Players, which organization succeeded the Lewis-Oliver Players at the Hippodrome Theater, have been playing to uniformly good business. The class of plays so far presented have been a factor in drawing packed houses, but the strongest card has undoubtedly been the excellence of the company. Fattil McKinly has sprung into instant favor, and Walter King is receiving much praise from the local press and the public as a leading man above the average. The rest of the company is made up of Boris Karloff, Earl Sutherland, Charles Montgomery, Ronald Rosebraugh, Hazel Wyde, Pauline Le Roy and Marie Whitney, all of whom are contributing to the success of stock in this city. Richard Glanceton left the Lewis company at the close of its run here and went to Terrell, Tex., to join the J. Douglas Morgan Players. "The Girl From Out Yonder" was presented by the Hippodrome Players week Dec. 11.

J. MONROE BRYAN.



Apelo, N. Y.

CLAY CLEMENT,

Leading Man of the Elsmere Stock Company, New York.

Miss Mary Frey, who entered upon her professional career when she was still in her teens, comes from a non-professional family, and it was much against their wishes that she sought the footlights as her vocation. Her parents persuaded her to leave the stage at the age of 18 and accompany them abroad, and while in Vienna she took up singing and dancing for eleven months, then returning to this country, with her mind set upon the musical field, it was only a short time before she made the acquaintance of Miss Blanche Ring, who gave her the chance that this talented miss longed for, and needless to say, much against everyone's wish, she has steadily climbed the ladder of success. Miss Mary Elsiebeth Frey, as she was known some years ago in vaudeville, was the most delightful comedienne and it was while she was playing an engagement in Kansas City, Mo., that she was tendered a most flattering offer for two years as leading lady of the Willis Wood Stock Company, where she was extremely popular and had the good fortune of meeting her present husband, Mr. Clay Clement. Miss Frey has appeared a number of times in Broadway productions and it will be recalled that she was leading woman at Union Hill, N. J., last season and proved a sensation under the management of Comstock and Gest in Albany, N. Y., three seasons ago. Miss Frey is known as the popularity girl of the Elsmere Stock Company, and well lives up to her title.

Clay Clement who, by the way, is a son of the late Clay Clement who was widely known in the theatrical field as a prominent writer and one of the best actors of his day, is solely responsible for his son's professional appearance behind the footlights. The younger Clay Clement entered one of his father's companies at the age

SONG OF SONGS IN OREGO

PORTLAND, ORE. (Special).—The popular appeal of "The Song of Songs" was proved by good houses at the Baker the first week of December. The Alcazar Players distinguished themselves by the manner in which they blended artistic interpretation into the more grossly realistic parts of the play.

The stock co., at the Lyric, presented very satisfactorily, the musical comedy, "The Suffragettes."

LOGAN.



Cunally, Mo.

MARY FREY,

Leading Woman of the Elsmere Stock Company, New York.

of seventeen and he met with instantaneous success as a boy actor, and for the past nine years has played many parts. Mr. Clement is at present under a two-year contract with the Elsmere management as leading man and at present, during his spare time, is writing a new play shortly to be tried out by the company. Mr. Clement, who is a handsome chap, has played many juvenile parts, among them with the road company of Madam Sarah Bernhardt, and achieved notable success. From there he went to Kansas City as leading man for the Willis Wood players. It was while there that he married his present wife, Miss Mary Frey. Mr. Clement is the proud possessor of two handsome children and already he has sanctioned the older of his boys for a stage career.

IDA C. MALCOMSON.

OKLAHOMA CLAIMS BEST STOCK

OKLAHOMA CITY (Special).—The Overholser Players, which opened at the Overholser Theater the first of the month, are reputed to be the best stock company assembled in America. They are now playing in their second week, and since the opening have been doing a capacity business. Grace Huff and Carl Brickert are playing the leads, and are ably supported by Theresa Dale, Viola Marshall, Nina Bristow, Alice Donovan, Roy Walling, Russell Fillmore, Anthony Ryan, Ray Brown, Coates Gwynne, and Joseph Sweeney. The company is at present under the personal supervision of Edward Renton, who is down from New York getting the company permanently established, after which he will return to take up his other duties along the same line. The company will permanently be under the direction of Cyril Raymond, and the company intends to run through the balance of the Winter with a change of bill weekly.

F. S. GOLDBRANDT.

DALLEY STOCK, 3 PLAYS IN ONE WEEK

HUTCHINSON, KAN. (Special).—Home (W. A. Lee, manager): The Ted Dalley Stock Company in "The Common Law" and "Is Marriage a Failure" week Dec. 9. "The Common Law" was well given and played to S. R. O. houses at all performances. "Is Marriage a Failure" was the best comedy success of the season. Mitty Devere as Sol, the chore boy, was splendid and kept the house in an uproar from the time the curtain raised to the last act. S. R. O. houses at all performances. The same company in "The Sixth Commandment" and "The Flitting Bride" week ending Dec. 10.

C. W. OSWALD.

"BROADWAY AND BUTTERMILK"

ELMIRA, N. Y. (Special).—Harriett Duke came to town to play the Blanche Ring part of Madame Nadine in the Mozart Players' production, "Broadway and Buttermilk," at the Mozart, Dec. 11-16, and she gave a good account of herself, winning approbation without stint and pleasing greatly the capacity houses. Edward Everett Horton was a splendid Tom Burrows. Dan Malloy furnished much humor as Asa Denby, and J. Harrison Taylor gave a clever portrayal of Eldridge Pickens. Hazel Corinne was a captivating Ruth Denby. R. Thomas Holden a good Franklyn Abbott, and Edward McMillan an adequate Major Hawe. Others who contributed much were Caroline Morrison, Charlotte Wade Daniels, Girard Patterson, Dave Callis, and Lillian Stewart. Lee Sterrett staged the production most acceptably. "The Girl From Rector's," Dec. 18-23.

J. MAXWELL BERRS.

"UNDER COVER" IN SEATTLE

SEATTLE, WASH. (Special).—"Under Cover," Dec. 3-9, was given a good presentation by the Wilkes Players at the Orpheum, under the direction of William C. Walsh, who also appeared in the cast. The attendance averaged fair business. Phoebe Hunt as Ethel Cartwright, gave an excellent portrayal of the part, while Norman Hackett, as leading man, showed his usual skill and ability in the role of Steven Denby. Pearl Cook, Panchon Everhart, Marguerite McNulty, George Rand, John Sheehan and others gave effective support. Same co. in "Help Wanted," 10-16.

BENJAMIN F. MESSEY.

"TRAVELING SALESMAN," SIOUX CITY

SIOUX CITY, IA. (Special).—Princess (John Belger, manager): Week Dec. 10. "The Traveling Salesman," with Robert Brister in the title role, made a big hit and further established this clever young leading man in the hearts of the many admirers he has made since coming here. Beth Elliott was capably played by Inez Hagan, who added much to the enviable record of general satisfaction that she has made here. Georgie Woodthorpe as Mrs. Habbit, the talkative old spinster, made a decided hit and was the real bright spot in the play. The poker game scene was admirably played and was really more realistic than when seen here in the road show. Eugene Shakespeare played Watta, the grouch; Frank Shannon Royce the villainous salesman, William Lyons Cobb the cheery drummer, and Burke Clarke as Kimball, the slow salesman. Irving Lancaster as Julius, the colored waiter; Frank Murphy as Martin Drury, Nan Bernard as Mrs. Dawson, Burke Clarke as Mr. William H. Dawson, and Leo Belger as Percy Gill completed the cast. That the policy as pursued by the Princess management this season of presenting first-class plays with a real company is in accord with the wishes of the local public is being proven every week by the improvement of each week's business over the week previous. This is the third season for stock at the Princess, but it is the first season that the management has pursued its advertised course of putting on real high-class plays as soon as they are available. Some good plays have been put on here in other seasons that have been spoiled by faulty direction. This season plays that have appeared before as of small mention have been so cleverly played and most of all directed that the work of a real director has at last become noticeable. Since coming to the Princess, Edwin Curtis has made all of the difference in the world in that theater's offerings and the success of that house this year should go to him more than to any other one person.

MURPH.

NORTHAMPTON'S "OLD HOMESTEAD"

NORTHAMPTON, Mass. (Special).—Academy, Bertram Harrison: The municipal theater enjoyed the largest attendance in its history Thanksgiving week, when The Northampton Players gave "The Old Homestead," with William Pringle playing the Denman Thompson role. This in spite of the fact that one evening of the week was taken by the company from the Theater Francaise, New York, which played "Le Monde on l'on S'ennuie" to a large house. "The Old Homestead" was given an exceptionally complete mounting, and a strong feature was the live stock, oxen, registered calves, pigs, hens and thoroughbred stock in general, loaned by the State Hospital farm. Mr. Pringle made a success as Uncle Josh, and was finely supported by the company.

"Don," the following week, was very poorly supported, in spite of the merit of the play and the excellent work of some of the cast, notably William Powell as General Sinclair and Selmer Jackson as Don. In fact, in this exacting role Mr. Jackson exceeded the altogether good work that he already has done here. Glida Lorry was attractive and sincere in the limited role of Ann. Others in the cast were Cordelia Macdonald, William Pringle, James H. Doyle, Mary Morris, Flora Sheffield and Charlotte Head. Mrs. Anna de Naucasse entertained the women members of The Northampton Players and others interested in the work of the theater at a tea at Ye Rose Tree Inn during the week of "Don." Mrs. James H. Doyle also entertained a similar gathering at her apartment the same week.

MARY K. BARWATER.

ALDEN PLAYERS CLOSE IN TEXAS

CLIFTON, ARIZ. (Special).—The Audra Alden Players closed a most successful ten-week engagement at the Texas Grand, El Paso, Tex., Nov. 29. The company presented only high-class royalty plays and did the biggest business in the history of the city. The closing was due to the fact that the road attractions appear at the Texas Grand and no other theater was available. The company will play a few two and three-night stands through Arizona before going into stock either in Phoenix, Ariz., or San Diego, Cal. Miss Alden is supported by Richard Carlyle, Fred Selgel, Ray D. Clifton, Jack Bruson, Harold Otis Skinner, George Murdock, Otto Busch, Edna Cecile Dalley, Mirra Marston, Catherine Rhen, and Irene Shirley.

"BISHOP'S CARRIAGE," SPOKANE

SPOKANE, WASH. (Special).—Auditorium: Dark week Dec. 4. American: "In the Bishop's Carriage" week Dec. 8 was the American Players' first straight crook drama this season. Jane Urban was particularly happy in Jessie Busley's old role of Nance Olden. Ralph Cloninger had a big character part as Tom Morgan and did his best work in many weeks. Harry Leland developed an amusing vein of liquorish humor as the aristocratic "souse." Jack Fraser demonstrated striking make-up as the theatrical manager, using a regulation Oscar Hammerstein outfit. Ben Erway had the sympathetic role of the young attorney. "On Trial" is underlined.

ROBERT S. PHILLIPS.

PREMIER CHRISTMAS NIGHT

Produced under the direction of John Meehan the Broadway Players presented "Forty-five Minutes from Broadway," at the Spooner Theater, week of Dec. 11, and achieved another success. Rose Mary King again demonstrated her versatility in the role of Mary Jane Jenkins. Eddie Phelan was a capital Kid Burns, and also scored with his impromptu lines. Robert Armstrong as Hannel, Madeleine Moore as Flora Dora Dean, Marie Pettes as Mrs. Dean, Dean Borup, W. J. Brady, Susanne Rowe, a splendid Mrs. Purdy, and Sam A. Maharry, gave good support.

The Spooner Theater was closed for remodeling, week 18th, but will open Christmas night with the first performance on any stage of "The Inner Man," by Abraham S. Schomer, author of "To-day." The play will be put on for a two week run.

Mary Frey, the popular leading woman of the Elamere Theater stock company, received her first real stage opportunity, while a member of Blanche King's company, so it was a happy thought to present "Broadway and Buttermilk," week Dec. 14, to celebrate the third anniversary of the house and the second annual event of the Elamere stock. A lively interest always attends a stock production that deviates from the well-beaten path and was as much enjoyed by the actors as the audience in this instance. "The Easiest Way," week Dec. 18.

IDA C. MALCOMSON.

"ALONG CAME RUTH," BRIDGEPORT

BRIDGEPORT, CONN. (Special).—Lyric: "Along Came Ruth" in all her glory to the Lyric week Dec. 11-18, and proved a delightful offering. The big, splendid cast of all-star players giving us the successful Holman Day attraction comprised the following: Ruth, Edith Waldron; Annabel Burnham, Madonna Bartlett; Mrs. Dorcas Burnham, Lucile Corey; Fricilla Hubbard, Geraldine Blome; Mrs. P. P. Hubbard, Rita W. Harlan; Allen Hubbard, David Herblin; Israel P. Hubbard, William Everts; Colonel Bradford, Walter Marshall; Capt. Nathan Hodge, Arthur Vinton; Oscar Dunn, Albert Gebhardt; Piny Bangs, Bernard Thornton; Evander Hichborne, Frank S. Peck.

Fair attendances at the matinees and big houses nightly greeted the company; all enthusiastic over the splendid rendition of the bright, snappy play by the entire cast. David Herblin as Allen Hubbard was a most likable lover for little Ruth, the schoolma'am who came to his father's furniture store as a clerk and stole his heart away. Both leads got across well, and have become prime favorites here.

Week Dec. 18-25, "The Angelus," by Neil Toomey. Also in conjunction, a Santa Claus week, which will probably draw capacity houses. Manager William Isham donates seventy-five choice Christmas gifts, useful and practical, which will be drawn by lucky patrons. Sunday evening photoplays at the Lyric draws big business. The Liberty serial is now being shown with other attractive photoplays.

MARY SAYLES HANCOCK.

CHRISTMAS STOCK IN COLUMBUS

COLUMBUS, O. (Special).—Manager Barrett has announced the full cast for the stock company opening at the renovated Southern Theater, Christmas day, when "The Fortune Hunter" will be the attraction. It is as follows: H. Percy Meidon, director; Edward Mackey, leading man; Ward Howard, leading woman; Anna May, second woman; Laura Tinkle, ingenue; Pearl Howard and Ruby DeFaria, extra women; Clarence Doty, juvenile; W. Olathe Miller, comedian; Robert Lawrence, second man; Ralph Mensing, heavy; Margaret Kent, character woman; Royale Thayer, character man; Joseph Cusack, stage manager; C. Munthe Norberg, general business; Karl Amend, scenic artist. Edward Mackey played leads here several years ago, and is being returned by popular request.

LEONARD G. LATHAM.

"THE COUNTRY BOY" IN READING

READING, PA. (Special).—Orpheum: As presented during the current week by Wilmer and Vincent's Orpheum Players, Edgar Selwyn's success, "The Country Boy," was almost a replica of the original. Harry A. Bond was of course, cast in the title-role, and Miss Florence Norton as Jane Belknap, the girl, was admirably suited to her part. It must justly be said that the present company of players is about the best that has ever been gathered together at this playhouse since the introduction of stock productions. Prominent in the cast are Arthur Edwards, Frances Kelly, Beula Montrose, William Thompson, Philip Lord, Charles A. Savage, Charles D. Pitt, Frances Pitt, Anna Athy, Sumner Gard, Nan Crawford, C. Paul Schwager, Lillian Hall, J. Russell Webster, in addition to Miss Norton and Mr. Bond. The company remained idle during week Dec. 18, but will present "On Trial" during holiday week. Souvenirs of various members of the company are distributed each week. HARRY B. WHEAT.

ALCAZAR PLAYERS, PORTLAND, ORE.

PORTLAND, ORE. (Special).—The week ending Dec 2 has been quite a triumph for the Alcazar Players, Portland, Ore., with "Potash and Perlmutter." Albert McGovern deserving special commendation for his most artistic characterization of Monica. The entire performance far surpasses that given by the road company here last year. "Song of Songs" with advance sale so heavy a special matinee was given on Thursday, Dec. 7. "Miracle Man" follows.

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Captain Kidd, Jr.A FARICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St.
Eves. at 8.15. Mats. Thurs. and Sat. at 2.15.

David Belasco presents

Thursday night, December 21st

FRANCES STARR

In a refreshingly new comedy

LITTLE LADY IN BLUEBy Horace Hodges and T. Wigney Percyval.
authors of "Grumpy."

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A New Play by Clare Kummer.

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The Play that Puts Joy into Living

Dec. 25—ELSIE FERGUSON in "SHIRLEY KAYE"

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With a strong cast, including MARY NASH and others.

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44th. West of B'way. Phone 6101 Bryant. Evenings at 8.45. Mats. Wed., Sat. & Fri., Dec. 30th, at 2.30.

Pierrot The Prodigal

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SPECIAL HOLIDAY MATINEES FOR CHILDREN

"Merry Christmas, Daddy." "Editha's Burglar" and "The Traveling Man."

Dec. 26-28-29, Jan. 2, 4 and 5, at 2.45. Dec. 30, Jan. 6, at 10.45 A. M.

PATRONS SELECT THE PLAY
DES MOINES, IA. (Special).—Elbert and Getchell presented The Princess Players in "When We Were Twenty-One" week Dec. 10. This is another of the old-time successes selected by their patrons to be presented. Robert Hyman as Richard Carewe, William Forstell as Miles Grabame, Harry Hayden as Waddles, Hammond Dalley as Terence McGrath are seen to good advantage. Philip Sheffield as the Imp was splendid; Florence Rittenhouse as Phyllis was most pleasing; Mrs. Morrison as Mrs. Ericson, and Jack Marvin as Lord Dungeit, Ethel Wright as the Firefly, and Arthur Young as Jimmy, furnish most capable support. Jack Marvin as general business man is a most welcome addition of the company. "A Man's World" week Dec. 17; "Kick in" week Dec. 24. KAHN.

LONGACRE Theatre, 48th St., W. of B'way. Eves., 8.30; Mats. Wed. and Sat.

G. M. ANDERSON & L. LAWRENCE WEBER Present

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Up-Stairs and Down

By Frederic and Fanny Hatton.

The phenomenal business The Winifred St. Claire company are enjoying in Paterson, N. J., enticed the burglars of that city, and after the performance, night Dec. 12, the box-office was broken open, the cash register was rifled of \$100, and a quantity of tickets was stolen. "Art" Keene, the box-office manager, had, previous to the robbery, been followed for several night in succession, and the police believe these men committed the robbery, or know something tangible about it. The robbers in their haste to escape after obtaining their loot, overlooked \$2,000 that Manager Sipe had placed in the safe the same night.

REPORTS FROM MIRROR CORRESPONDENTS

LAKE BREEZES BRING RUMORS

International Circuit Contributes Its Quota—Then the Katzenjammer Kids Row—Belasco Said to Have Powers's Theater

CHICAGO, Ill., Dec. 21 (Special).—"The Heart of Dixie," an international show, belonging to Robert Campbell and George H. Nicolai, closed at the Imperial last week. The organization is closing at a time when by ending the season it avoids the southern trip which is a disastrous one in a financial way. The closing could probably have been postponed until Indianapolis, the next stand, had been made without much of a chance of loss, but it is believed that the tour ended here so that there would be a better chance to get some other producer to provide a show for the southern trip by holding out Indianapolis as a bait. Had the average producer closed a show under these circumstances there would have been little talk, but the fact that Mr. Nicolai was interested in this particular proposition has set tongues wagging, though the gossip may be unfair to one of the circuit heads.

The report that the international circuit is to undergo reorganization, which was published in some trade papers, is not given credence here. The circuit may be remodelled at some future time but the stories printed gave the impression that the work was already under way which is denied by those Chicago men who are familiar with what is going on in connection with the tour.

Gasmolo, Gatts and Clifford, the new Chicago producing triumvirate, are working on "The Katzenjammer Kids," which will be sent to the one-night stands and a company organized for the international circuit. The fact that this bill has since announced a show to be called "Hans and Fritz" is confusing to house managers and to be regretted by those who are endeavoring to work a general reform in showdom. It seems that Rudolph Dirks originated "The Katzenjammer Kids" for the Hearst papers but did not own the idea. When he got off the Hearst staff the cartoons were continued. He signed up with the world and started a "Hans and Fritz" series by R. Dirks, the originator of "The Katzenjammer Kids." Gasmolo, Gatts and Clifford secured the rights to the title "The Katzenjammer Kids" from the Hearst people as it is understood here, and Gus Hill has gone to Dirks and secured the rights to "Hans and Fritz," which is nothing else than "The Katzenjammer Kids."

"The Million Dollar Doll" is laying off this week at Reading, Pa. Robert Sherman's "The Girl Without a Chance" (western), laid off down in Illinois. The Gaskell and MacVitty shows are all laying off this week. The March Musical Comedy Company is laying off Christmas week at Cumberland, Md.

Geoff Elliott closed a season of fifty consecutive weeks with the Bayley Stock Company at Racine, Wis., Dec. 2.

William Laemmle recently associated with the firm of Martin and Emery is in advance of the movie kids, one of the E. P. Churchill tabloids.

The Washington Square Players open at the Playhouse this week for a long engagement and the initial bill is Schuster's "Literature." The Little Theater must have a subsidy of \$10,000 a year for three years to continue, according to a declaration of Director Maurice Browne at a meeting held last week for the purpose of effecting means for the continuance of the organization. There are 610 members of the association; seventy were present at this meeting and subscribed \$1,500.

Fred LeCompte got out of the hospital last week after undergoing an operation for appendicitis. He was in five weeks and only lost six pounds.

Katherine Marney replaced Marion Glibney with Robert Sherman's "The Girl Without a Chance" (International circuit company).

Oliver Eckhart, who has had a stock company in Medina, Moose Jaw and Medicine Hat, is in Canada for the past five years, was in Chicago last week. His show is now at Medicine Hat and he reports good business.

"Peg o' My Heart," a company touring Canada under the direction of the United Producing Company was in a wreck in which two people were killed and twenty-five injured. Dorothy Lavern had the muscles in her back strained and was badly shocked. Mabel Barrington had her nose bruised. H. Nelson Dickson had his leg bruised. Mrs. Dickson suffered from the shock. Howard Walsh had his arm injured and William Sauter was bruised.

George Gordon, advance agent of the western "The Girl Without a Chance," ran into Chicago last week to spend seven days with his wife, Mae Dudley, who is an invalid and lives at the Clarence Hotel in Chicago. Mr. Gordon's show lays off a week before Christmas, which gave him the opportunity for this visit to this city.

Donald Hopkins joined the Chase-Lister Company at Yellowstone Park, Wyo., last week, played by O. H. Johnston.

William T. Dodge begins an engagement at the Princess Dec. 23 in "Finding Sister," which is from his own pen.

Kathleen Bernhardt will play her Chicago engagement at the Auditorium where she will have a three-day engagement at the close of the opera season.

Kate Erickson comes under the management of Boyle Woolfolk again next season and will be seen in a tabloid.

Dave Hamill is directing the tour of The Temple Players, which plays three nights and full week stands with two shows a night. Vera Temple and W. H. Niemeyer are featured. The company is up in twelve short bills.

Jake Vetter arrived in Chicago last week for the holidays and announces that he will open again ahead of the O'Brien Minstrels in February.

Gaskell and MacVitty's "Rebecca of Sunnybrook Farm" closed last Saturday at Sterling, Ill. Ed Deschane, advance agent, arrived in Chicago early last week.

Ernest Hoffman, advance representative of Gaskell and MacVitty's "The Other Man's Wife," laid off last week in Chicago.

E. C. Wilson is in Chicago for the holiday season and will reopen his companies in January. Jack Mahara is said to have obtained the one-night stand rights to "Any Man's Sister"

paper and will play another bill under that title. The show itself had its title changed to "Broadway After Dark" and is now on the international circuit under the direction of Halton Powell and in one night stands under the direction of the National Producing Co.

George Nicolai is expected to stop here this week on his way from New York to his old home at Oshkosh, Wis., for Christmas. Jack Lewis is organizing a stock company for Kankakee, Ill., which will open Dec. 25. Frank Morris will be comedian. Marge Carson will play characters. Mrs. Frank Morris innuendoes, and William H. Dill will be director.

Which One Shall I Marry? with Gertrude Ritchie in the leading role, opens Christmas Day under the direction of Rowland and Howard, with Ed Percival as company manager. Anson Varney will have the role of "Vice."

Rose Myers closed with W. B. Patton in "Lucky Bill" on account of catching the measles and a new substitute was secured.

"The Lost Paradise" opens at Cleveland this week and then plays a series of one and two night stands for the benefit of the American Federation of Labor.

E. P. Jern opens a stock company at Akron, Ohio, on Jan. 1.

Harrison's Ideal Players closed rather suddenly and abandoned the plan of playing tabloid stock in Milwaukee, Wis.

Frank LeRoy joined Charles A. Mason in "Who's Who?" in vaudeville to play juveniles and Cecil Lorraine for substitutes.

John J. Garrity and the major part of the box-office staff at the Garrick Theater were discharged under mysterious circumstances last week. Mr. Garrity was general manager of the Shuberts in Chicago and was also manager of the Garrick. He was a very popular man and was believed to serve the firm faithfully.

J. J. Shubert came here after a tour with "The Wheel of the World" and after a visit which was not unusual in any way took a taxi for the train. He did not leave town however, but returned to the Garrick and a short time later it was announced that one man of the box office had a two hours talk with him. Later there was an announcement that Mr. Garrity was in ill health and was relieved for an indefinite time.

Bills of the week are:

Garrick: "Katinka."
Princess: "Go To It."
Powers: "The Boomerang."
Chicago: "The Blue Paradise."
Illinois: "Mr. Herbert Tree."
Olympic: "Her Market Value."
Blackstone: "E. H. Sothers."
Grand: "Fair and Warm."
Cohan's Grand: "The House of Glass."

Lignon Johnson was quoted in The Mirror recently as stating that he found few violations of the copyright law and that play piracy was on the wane. This statement is questioned by the Mid-West Theatrical Managers' Association, which claims to be more in touch with conditions than the managers' association which Mr. Johnson represents. There are still many instances of play piracy in the Middle West and the West, according to the officers of that organization, articles of the tone which appeared in The Mirror are calculated to encourage piracy rather than entirely eliminate it.

The complaint heard out Chicago way is that eastern producers are not manifesting the proper interest in protecting their plays; that they are careless about piracy where the offending manager is "obscure."

When "Fixing Sister" opens at the Princess on Dec. 25, "Go To It" will move to the Chicago, where it will replace "The Blue Paradise."

Ed. W. Rowland and Lorin J. Howard have secured the rights to "Everyman's Castle" from William Anthony Maguire, the author, and will send a company out in it to one-night stand cities.

H. H. France produced this play at the Cort Theater following ten days in one-night which were highly successful. It is believed that the France production tried to boost individual players instead of the show and that that accounts for its failure to do big business in Chicago. The company goes strike by strikers and out of town.

Productions for this season are "Which One Shall I Marry," which opens Christmas Day at Kenosha, Wis., for a one-night tour. "The Days of Real Sport," a dramatization of the Briggs cartoons in the Chicago Tribune, and a play yet unnamed which goes on the international circuit.

E. E. MERRITT.

SAN FRANCISCO

SAN FRANCISCO (Special).—The Savoy Theater has incorporated again capital stock \$75,000. Directors, James Beatty, Emilie Adet, and E. Salomon.

Marcus Loew has come to town with his family on business and pleasure.

Notices have been posted in all vaudeville houses here as follows: "You are hereby notified that, should you refuse to appear in any of our theaters and walk out in sympathy with any strike by strikers and out of town performers, you will forever prevent business relations with the undersigned, because you have broken your contract."

At the Columbia "The Garden of Allah" goes on to good houses. The newspaper ad says "Not a Motion Picture." The Alcazar gave "The Empress" its premiere Monday night, Dec. 11. It showed the art of Belasco and the costumes were gorgeous. The play was well acted and nicely received. Henry Haumer and Alecia Lane had the prominent parts.

The Cort is running "Fair and Warm" to good business. This is its second week. The newcomers at the Orpheum were Bankoff and Gille with Madeline Harrison, Bernard and Barrington, the Lightners and Newton Alexander, Mlle. Beria and Louis London. Ray Samuels is the popular holdover.

The Empress brought back Sid Grauman's production, "Twenty Minutes at the San Francisco World's Fair." Pantages featured Howard and Fisher who sang "On May Hold a Million Girls in Your Arms."

A. T. BARNETT.

BOSTON

BOSTON, Mass. (Special).—There were few changes last night, Dec. 18, at the theaters. Fiske O'Hara opened for a fortnight at the Boston Opera House in "His Heart's Desire" for the benefit of the Columbus Building Association. At the Copley the management put on a bill composed of four short pieces. "The Morning After the Night Before" gave Boston players a chance to see Doris Sawyer. "The Chance" introduced Florence Leclerc to a Boston audience. A one-act piece by W. W. Jacobs, entitled "The Ghost of Jerry Bundler," and a dramatization of Dickens' "Christmas Carol," made up an entertainment that is sure to draw well in spite of the fact that it is the week before Christmas.

The other theaters offer these attractions: Colonial: "Otis Skinner in 'Mister Antonio'; Wilbur, 'The Cinderella Man'; Tremont, Raymond Hitchcock in 'Betty'; Majestic, Taylor Holmes in 'His Majesty, Bunker Bean'; Park Square, Leo Deltrichstein in 'The Great Lover'; Shubert, 'You're in Love'; Castle Square, 'Peg o' My Heart.'

The Hollis is dark this week but will open with "Pollyanna" at the Christmas matinee. For some reason "Jimmy" Powers did not dress at the Plymouth and so that theater is closed for the week. Next Monday, however, "You're in Love," with Miss Flynn and her slippers will move from the Shubert to the Plymouth.

The Hauerbach-Clark-Primi musical show has made a hit largely on account of the novel turn presented by Miss Flynn, who swings out on a spur over the audience and has her slippers stolen by the boys who are fortunate enough to sit in the front rows of the orchestra. The first night, when her slippers were taken as souvenirs, the most surprised man in the house was the press agent, who had not thought of this form of advertising.

The bill for slippers is a large one, but it pays. After the musical comedy leaves the Plymouth, Grace George and her company are to appear there. Meanwhile, "You're in Love" will be succeeded at the Shubert by "The Passing Show of 1910" and later we are to have Victor Herbert's new Irish operetta, "Hearts of Erin."

Early in February Robert Hilliard will probably come to the Castle Square in "A Fool There Was." That house did an enormous business with "Peg o' My Heart" earlier in the month, and from the advance sale the present fortnight will be a repetition.

The dramatic department of the New England Conservatory of Music gave an entertainment on Tuesday and Wednesday evenings of last week when "Chatterton," the one-act play first produced by Julia Marlowe, and an act from "My Lady's Dress" were given successfully.

At the Shubert on Friday afternoon there was a benefit for the Christmas Basket Fund at which stars from all the leading theaters appeared. The National Allied Bazaar at the Mechanics' Building has been crowded every day. On some occasions more than 20,000 people passed the turnstile and the doors had to be closed to allow the crowd to thin out. Actors from the different theaters have lent their aid. One day Raymond Hitchcock and a number of the prettiest girls in his company visited the bazaar and sold shares in automobiles and other prizes, and the spectators needed little urging to make them buy liberally.

John B. Graham, well known in the theatrical business here, died last week. He had been connected with several of Boston's playhouses, notably the Howard Athenaeum and the old Globe.

DUDLEY CLAPP.

PITTSBURGH

PITTSBURGH (Special).—Guy Bates Post appeared at the Alvin, Dec. 11-16, in "The Masquerader," interpreting two personalities in the piece, John Loder and John Chicote. Mr. Post's work was finished and praiseworthy, and he was supported by an excellent cast.

Among whom were Florence Malone (a former Pittsburgh stock leading woman), Thais Lawton, Louis Calvert, Jan Robertson, Ruby Gordon and Clarence Handyside. Maude Fulton's "The Brat," 18-23, with Miss Fulton in the title role, has common clay and in the week it did rather poor business at the beginning of the week, but became more popular towards the close of the engagement. John Mason headed the cast, and Clara Joel had the role of Ellen Neal. The original scenery was in evidence but not the original cast. Miss Mital in "Pom Pom," Christmas week.

The Lyceum had Gus Hill's Follies of 1917 week 11, and drew largely. A large cast, plenty of good music and dancing, and also good singing, were the features of the offering.

"The Little Girl God Forgot" followed, and "Little Peggy O'Moore" is booked for holiday week.

The Duquesne (management of John Cort) ended the engagement of "War Bride," 16. Mr. Cort's own company of "Princess Pat" will begin a two weeks' engagement, 18.

A good and varied bill of vaudeville was seen at the Davis, 11-16. On the bill were Ponella Sisters, Harry Green and Co., The Stamped Rulers, Arthur Deacon, Laurie and Bronson and others. Ben Baker is the headliner, 18-23.

The William Fox photo production at the Pitt, "The Honor System," closed, 19. The Grand continues in cinema offerings with a change of bill three each week. The Merry Rounders stage the attraction of "The Gayer," 11-16, and stock burlesque continues at the Victoria and Academy.

Manager McTigue of the Empire players presented "Clouds and Sunshine," week 11. Helen Keyes, the new leading woman, was well cast as Marie Moran, and in addition to her already host of admirers, Ralph Sprague, as the Rev. Joe Tucker, did creditable work and William J. Florence capably handled the role of the wandering husband. Mrs. Ed. McElush, Robert Mott, Matt McHugh and Irene, as Chae, did good support. "Twins the Night Before Christmas," 18-23.

D. J. FACKINER.

CHARLESTON, S. C.

CHARLESTON, S. C. (Special).—Blanche Ring and co. presented "Broadway and Rialto" at the Victoria, Dec. 8, to one of the best audiences of the season and won the approval of every one. The company will play Savannah, 9, and then return to New York for Christmas after nearly fifteen successful weeks on the road.

R. M. SOLOMONS.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (Special).—"Very Good Kiddle," return engagement at the Majestic, proved as successful as the first, business being excellent. The cast was identical with that of the former production, including Ada Lewis, Liana Hamilton, George Mack, Earl Benham, Arthur Aylesworth and others.

"Arms and the Girl" appeared at the Montauk and enjoyed a successful engagement. The play is intensely interesting and was well enjoyed by good sized audiences. The cast too was excellent and included Marie Haseell, Ethel Intropidi, Paul Casanova, Fay Bainter and others. For the coming attraction, which will play eight days, Dec. 17-24, inclusive, "Intolerance" will be presented.

A fine cast, including many vaudeville stars, acted in "Bringing up Father" and brought up a huge success at the Grand Opera House. The play is replete with sparkling comedy and was well enjoyed by the attendants, who turned out in large numbers. The management was impelled to conduct a matinee performance each day and was well justified in doing so.

Current week the "Girl Without a Chance," Douglas Fairbanks and Frank Keenan, prominent exponents of screen comedy and tragedy, respectively, were shown effectively at the Triangle, the former appearing in "Matrimaniac," while the latter featured in "The Sin Ye Do." Four reels of comedy complete the bill.

"The Girlies' Gambol," a musical comedy tabloid, headed an excellent bill at the Orpheum. It was well enjoyed and very effective. Others to appear were Blossom Seeley, Harry Hersford and Co., Clark and Verdi, etc. Alex Carr topped the Bushwick bill this week, presenting "An April Shower." Mrs. Gene Hughes, Hunting and Frances, Wright and Delrich, and others completed a very fine program.

R. J. MANKINSON.

Spokane, Wash. (Special).—Richard Jose spent week Dec. 8 in Spokane and kept to his room on account of illness. Jose is combining ballad singing with moving pictures. The Serge Daighloff Ballet Russe will play a two days' engagement at the Auditorium Theater beginning Friday, Jan. 10.

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ROBERT S. PHILLIPS.

A NIGHT OF IT IN BALTIMORE

Two Premieres Same Date, Barrie's Maude Adams Vehicle, "A Kiss for Cinderella," Forbes's "A Woman of To-Day"

BALTIMORE, Md. (Special).—Contrary to usual conditions which generally prevail at this season, the present week instead of witnessing a decided slump in things theatrical, finds the situation reversed, as no less than two premieres were offered on the same night and in the same week, a most unusual occurrence for Baltimore, especially at this time of the year. So the first-nighters and reviewers had a difficult time of it having to choose between Maude Adams in the new Barrie play and James Forbes's new work, "A Woman of To-Day," in which Janet Beecher is featured. Most of the regulars and those not so regular, packed to the Maude Adams premier as was naturally to be expected, although a good many of us would have liked to have been on hand to welcome our own charming and ever youthful Percy Hasewell, the one woman whose place is ever secure in the hearts of Baltimoreans, who with a boisterous, that delightful theatricality, such remarkable poise, were contributing their share toward giving James Forbes another success. We all vilified the fates that decreed us two such premieres on the same night, when we have been thirsting these many months for something exciting in the way of a "first time." But we had to be content and those who chose Maude Adams, on Monday night, hurried to Ford's on Tuesday, and vice versa, as all wanted to speak authoritatively on both plays.

We are indeed thankful to whatever power that bestowed upon us the good fortune to be selected as the first city to pass judgment on the new Barrie piece. Such an audience as filled the Academy on Monday will not soon be forgotten. It was by all odds one of the most brilliant assemblies which has graced any play house in a couple of seasons, every one seemed to be there, and our local contingent was considerably increased by the presence of several of the New York managers, critics, authors and two playwrights, to say nothing of a host of Washington theatergoers, who traveled over to take part in the auspicious occasion. It was a gala night in every sense of the word, and they all seemed to anticipate the tremendous success which was destined to be won by Miss Adams and her associates. "A Kiss for Cinderella," as Barrie at his best, incidentally it provides Miss Adams with the best role that has fallen to her lot since the immortal creation of "Peter Pan." There can be no doubt of the tremendous success scored by the play and the triumph which Miss Adams has achieved in this new Barrie fantasy. It should prove not only one of the most successful productions of the season from an artistic point of view, but is likely to result in huge financial returns, as it is a play of popular appeal. The cast is exceptionally large. Miss Adams, as always, completely dominates the performance, and received a splendid ovation at the premier. Week Dec. 20, "Daddy Long Legs."

Any work coming from the pen of James Forbes attracts more than the usual consideration and attention likely to prevail when a play by an author of less ability is scheduled for production. Although the double counter attrac-

tion of Maude Adams and a new Barrie play are overwhelming odds to battle against, Mr. Forbes should indeed have felt proud of the audience which greeted the first presentation of his new play, "A Woman of To-Day," at Ford's. The new work reveals a different view of Mr. Forbes as a playwright, as he has dug a little deeper than usual for his material, and touched more seriously upon his subject. Selwyn & Company, those sagacious managers, stand sponsors for the new play, which is in four acts, having provided a good cast and excellent scenic investment. Heading the list of players are Janet Beecher and Percy Hasewell, and then there are Sidney Shields, Gladys Fairbanks, Georgia Lawrence, Harold Vermilye, Francis Byrne, and H. E. Herbert.

It is difficult to say which is attracting the more interest this week, Percy Hasewell or "A Woman of To-Day," as it offers further opportunity for the former in receiving ovations at every performance which must be deeply gratifying to this charming and delightful actress. Miss Hasewell holds a place in the hearts of our theatergoers, which any actress might envy. For many seasons with her husband, George Fawcett, they directed, and acted, at the head of their own stock company at Alhambra's Theater, which in those days was the scene of many triumphs. They gathered around them a splendid group of players, including Frank Glavin, Frederick Lewis, Hale Hamilton, Frank Craven, DeWitt Jennings, Mary Shaw, Grace Kimball, Jane Oaker, and Alice Butler. This company produced with marked success several plays of Shakespeare and also introduced for the first time in this country at a public performance Ibsen's "Ghosts," which was given at a series of special matinees with Mary Shaw and Frederick Lewis.

That was a delightful treat which Mr. Arliss gave us last week in the revival of "The Professor's Love Story," as it offered further opportunity to study the remarkable art of this exceptionally gifted player. It was all the more gratifying to note that his audiences were both large and enthusiastic and there was no lack of appreciation for the work of both Mr. Arliss and his associates.

Baltimoreans gave conclusive evidence last week that they are more than ever inclined toward the Winter Garden Revue. The Passing Show of 1916 played to splendid business all week, and deserved the patronage for this type of entertainment. From an artistic point of view it was the best thing the Winter Garden has sent us: the dancing, costumes and scenic pictures being excellent, while on the other hand there was a dearth of good principals, and ideas. Yvonne Guilbert gave one of her inimitable matinees at Ford's Dec. 12, when she was received with considerable enthusiasm.

The Philadelphia Orchestra under the direction of that magnetic personality, Leopold Stokowski, gave one of the most thrilling concerts recently heard here. The orchestra itself shows phenomenal improvement, and played with such brilliance as to arouse the audience to the highest pitch of appreciation. J. B. Kania.

BRIDGEPORT

BRIDGEPORT, Conn. (Special).—"The Flame," fresh from the metropolis, played to full house, Dec. 11, at the Park. Local pride overspread the audience as they watched the male lead, Richard Gordon, playing his wonderful and strong role with Violet Heming; for Richard and Gordon are none other than our own George Gerbich—born raised and educated in Bridgeport. Greeting many old friends and busily receiving congratulations on his splendid performance, Mr. Gordon was the man of the hour. Mr. and Mrs. Gerbich, Sr., may justly be proud of their son who has risen to the top notch of fame, and is deemed one of the best by metropolitan critics. The Roseland Girls with Solly Ward was the attraction 14-16-16. "War Brides" was a big winning headliner with Naimov in eight reels at 10-11-11. Manager Saunders booked the big impressive pictures for three days, but by special request extended the time running the picture the entire week to the S. R. O. sign at all performances. The first half of the week, vaudeville's headliner was Roger Travis & Co. in "Illusions"; also, Grace DeWinter, a little bit of femininity who is a ventriloquist of true caliber; Hodges and Lowell and Castellano Bros. The last half's vaudeville was very entertaining. Carl Huesen Troupe of ten artists, Harry Anzer and King sisters in a comedy act; Mr. and Mrs. Kelson, old favorites here, and Amedeo, an accordionist, completed a good bill.

Big business attends the Plaza daily. Dec. 11-13, headliner, Holiday in Dixie; good act with eleven colored artists, real Dixie atmosphere, dancing and singing. Also Thornton and Thornton, two exceptional singers, got a big band; Billy Kinkaid, who does a little bit of everything; Roger, Curson and Rogers and Keystone comedy. The feature picture, Desmond and Dalton in "A Gambler in Paris." Picture well received. "The Wharf Rat," 14-16, with Mae Marsh and Robt. Harron brought big crowds. Manager J. McCarthy gave us 15-25, an old house week, so to speak, presenting "Daddy's Birthday," a sketch written and played by local talent, all former professionals on tour, now living in Bridgeport. The lyrics are composed by James Saunders, included in the cast are Tom Lynch (of Dock-stre's Minstrels), George Spence, George Perry, John Ray, John Lyman, John McDonald, Dave Heaphy, Charles Kisco and Wm. Toomey. A week's bill of first run Paramount pictures Dec. 11-16 at the Empire brought big business. MARY SUTHER HANCOCK.

IOWA CITY

IOWA CITY, Ia. (Special).—Englert, W. H. McKensie, manager, "Fine Feathers," Dec. 4; "Heart of the Hills," Dec. 11; "Fair and Warner," Dec. 15. Manager McKensie is still running vaudeville every Saturday and Sunday, and pictures in between when not running legitimate. Albert Dunkel has taken over the Pastime Theatre in the Duval Block. This is due to the ill health of Mrs. Harrison, wife of the present lease, who must seek another climate. Mr. Dunkel is a live business man and is at the head of Iowa's best orchestra. He intends to have a six-piece orchestra and run about four reels and change to everybody. He also contemplates to have just an hour show. JAMES J. MURPHY.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—Lecum: Fiske O'Hara appeared Dec. 11 in "His Heart's Desire," a new play by Anna Nichols and Adelaide Matthews, Patricia Clara, Lisle Leigh, Elizabeth Paige, Pirie Bush, William T. Sheehan, J. P. Sullivan, Louis Ripley, and J. E. Miller supported "O'Hara." The Washington Square Players of New York, in a repertoire of their most successful plays played three performances beginning Dec. 12. The players were all unfamiliar to theatergoers, but thoroughly competent, and the plays carefully selected and uniquely mounted, proved decidedly interesting. The players were Ruby Beatrice Craven, Charles Meredith, Rosalie Mathieu, Ralph Roeder, George Carleton Bonnes, Dana Deborso, Marjorie Deen, Edward O'Dair, Albert B. Tibbels, Elizabeth Patterson, Maxwell Parry, Samuel Jaffe, and Albert James. The playlets presented were "A Roadhouse in Arden," "Moonshine," "Eugenically Speaking," "A Miracle of St. Anthony," "Heaven's Husband," "Pierro Patchell," "Tobacco's A Bear," and "Masterlinck's Interior." The players open a seven week season at the Chicago Playhouse Dec. 18. The Drama League was evidently caught napping, as the audiences were altogether too small, though excellent press notices helped business to their last performance. "The Birth of a Nation" returns Christmas week. Mischa Elman was the guest soloist of the Rochester Orchestra at their second concert at Convention Hall Dec. 18. Thomas Wice, Constance Collier, and Isabel Irving headed the company presenting "The Merry Wives of Windsor" at the Lyceum Dec. 14. Other players were W. Lawson Butt, Gordon Hurby, Vera Fuller Mellich, Aulof Lee, Alexander Onslow, J. D. Welch, Barry MacCollum, Robert March, Clousman, Salvatore Maltre, Tracy Barrow, Jay Terry, Robert Mantell, Jr., David Lindsay, Russell Morrison, and Lottie Dewey. B. HENRY LEFFINGWELL.

BUFFALO

BUFFALO, N. Y. (Special).—"Potash and Perlmutter in Society," with plenty of fun and pep in Abe and Mawruss entertained at the Star Theatre, Dec. 11-16; large audiences. Week Dec. 17, "The Birth of a Nation." A splendid favorite makes "Little Women" a greater favorite when he was before at the Tack Theatre, Dec. 11-16; well patronized. Week Dec. 18, Al Joalin. At the Majestic, Dec. 11-16, "The Little Girl That God Forgot," attracted large audiences. The play is well staged and a capable company appears. Week Dec. 15, "Little Peggy O'Moore." At Shea's, Dec. 11-16, Grace La Rue delighted the large audiences that attended. An act of exceptional quality and stardom was offered by Lew Brice and Helen Coyne. James B. Donovan and Marie Lee were a big hit. All the others were good. Billy Arlington and Frank Dobson headed the fun makers of the "Golden Crooks" company at the Gaiety, Dec. 11-16. Capacity houses. Week Dec. 18, Rose Sydell and company. A good bill was featured at the Lyric, Dec. 11-16. The "Paris Fashion Show" and the "Night Hawks" were the main attractions. Attendance big. The Brown's Six Harvards headed one of the best bills of the season at the Olympic, Dec. 11-16; large houses. J. W. BAKER.

CLEVELAND, OHIO

CLEVELAND, O. (Special).—Opera House: John Barrymore and an all star cast in "Justice." We are accustomed to associating Jack Barrymore with comedy and remember the great hit he made as Nat Duncan in "The Fortune Hunter," but we have with us this week, Dec. 11, the same Barrymore, John instead of Jack, and drama instead of comedy. Mr. Barrymore received much praise from the critics for his excellent acting. The rest of the company is excellent. O. P. Heagy and Bertha Mann deserve special mention. Matinee in "Pom Pom" the current week.

Christmas Week: John Mason in "Common Clay." This announcement is of special interest to Clevelanders, as it brings back our old favorite Clara Joel, the best stock star Cleveland has had in years, and who won a great following during the Summer of 1915. She has the part created by Jane Cowl, and who has made a big hit in Chicago, where this company has had a long run. Miss Foister made a great hit in "Within the Law." She is one of the most promising actresses and destined for greater things.

Colonial: Return engagement of "The Only Girl." This was one of the best musical plays seen here last season. This season almost an entirely new cast sings the operetta, among which are Ernest Torrence, Helen Tyler, Richard Bartlett, Adele Hansen and Frank Coombs. The chorus of eight all have lines to speak and sing well. The Colonial will be dark this week. Christmas Week attraction will be the Winter Garden Show, "Robinson Crusoe, Jr." with Al Joalin.

Keith's Hippodrome: "All American Week." A splendid bill. The hit of the bill was Al Herman, the black laugh. It has been some time since a local audience has had such a good laugh. America First, the headline act, is excellent. Geo. White and Lucille Cavanagh score a hit with their dancing; others that made up the excellent bill are Eva Taylor and Lawrence Gratton, Fannie D'Amor, Fatsa and Wheeler, Jim and Betty Moran, Harry Houdini, current week.

Prospect: "The Daughter of Mother Machree," one of the most popular plays on the international circuit, played to large audiences. Cast is headed by Mae Desmond and Arthur Metcalfe.

That Other Woman, this week. Miles Theater: Lottie Meyer and Five Divine Girls headed a fair vaudeville bill. Liberty: The Funny Sheet, White and Lyle, King Brothers, White-Mulhally-White, Inheld and Ray, Forster and Gaila, Nera and Gordon Square; Nat D. Jerome and company and other vaudeville acts. Priscilla: Yun Schin Troupe, Cloaks and Suits, Three Dixie Girls, Denny and Rannigan, Santer Bros., Selma Walters and company and photoplays. Star: Behnken Show, "Empire: "High Life Girls," Stillman; Lenora Ulrich, "The Road to Love," Metropolitan; Mae Marsh, "The Wharf Rat," Standard; Gladys Coburn, "The Battle of Life," Knickerbocker; Mabel Trussell, "The Martyrdom of Phillip Strong," Alhambra; Mabel Talbot and "The Sunbeam," Strand; Jane Grey, "The Flower Path," Reel; May Murray, "The Plow Girl"; Fanny Ward, "The Year of the Locust"; Charley Chaplin in "The Rink." GEORGE B. MCKITTERICK.

HOUSTON, TEX.

HOUSTON, Tex. (Special).—City Auditorium: Wednesday, Dec. 13, "The Prince and the Pauper" and "The Princess Pat," Dec. 14-15; "Fair and Warner," Dec. 16-17. Majestic: Valerie Bergere's one-act drama, in which she stars as Cherry Blossoms, is the headliner week Dec. 11. "A Day at Brighton" is the offering of John Freeman and William Dunham, assisted by Grace O'Malley, Richard Wheeler and Gertrude Dolan offer characteristic dances and attractive groups. Other good numbers were Clara Abbott and Marie Rodolph in songs from the opera, Clara Morton and Frank Breen in a musical divertissement, and the Riding Duttons. Prince: The Venetian Four scored a great hit with their wonderful harp and violin music, Dec. 10-13; Sarah Sedalia proved popular with her songs and yodeling; Marable Geins presented a dozen poses which are copied from some of the greatest masterpieces of sculpture; Lydston and Emerson in a team act worth seeing. Queen: Motion Pictures: William S. Hart in the "Devil's Double," Dec. 10-13, and Keystone comedy, "His Last Scent." Zoo, Moving Pictures: Irene Fenwick in "The Coney Island Princess," Dec. 11-12. Leo, Moving Pictures: Mable Taliaferro in Metro play, "The Sunbeam," Dec. 10-11; Gladys Coburn in "The Battle of Life," Dec. 12. Liberty, Moving Pictures: William S. Hart in "The Apostle of Vengeance," Dec. 12, and Fatty Arbuckle in "The Waiters' Ball." Key, Moving Pictures: Beside Barrisale in "A Corner in Colicena," Dec. 11; Theodore Roberts in "Antoine the Terrible," Dec. 12. Crown, Moving Pictures: Florence LaBadie in "Divorce and the Daughter," Dec. 10-11; William Russell in "Lone Star," Dec. 12. Rex, Moving Pictures: Audrey Munson in "Purity," Dec. 8; Mollie King in "All Men," Dec. 12. HERBERT GORDON.

COLUMBUS, O.

COLUMBUS, Ohio (Special).—"Watch Your Step" with an entirely new company, played Dec. 8-9 at the Hartman. John Kellard, with Khrya St. Albans and Charles B. Hanford and a very good supporting company, occupied the stage of the Hartman Dec. 11-13, presenting "Hamlet," "The Merchant of Venice" and "Macbeth." The work of Brandon Peters and Charles Macaulay was excellent. The headliner on the current Keith bill is a miniature musical comedy called "The Four Husbands." The rest of the bill is fair. Madame Sumlin, the Japanese prima donna, and her native dancing made bold fourth at the Broadway. "The Parisian Flirt" is the current attraction at the Lyceum. The following movies are being shown: "It May Be Your Daughter," at the Knickerbocker; Thomas Meighan and Anita Page in "The Heir to the Throne," at the Majestic; Juna Carice in "The Mischief Maker," at the Colonial; Dorothy Gish in "Children of the Fend," at the Grand. LEONARD G. LATHAM.



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REPORTS FROM MIRROR CORRESPONDENTS

PORTLAND, ORE.

PORTLAND, ORE. (Special).—"It Pays to Advertise" played to fair business at the Hall. Dec. 7-9.

"Helen's Husband" a one-act satire on Greek drama, by Moeiler, and "Moonlight" a one-act social play, by John Reed, of Portland, were presented at the Little Theatre, Dec. 8, under the auspices of the Drama League and under the immediate direction of Eleanor Sanford Large. The productions were an artistic and popular success.

Elaborate settings and artistic dancing entitled the Banked-Girls and Madeleine Harrison act to its headline position on the Orpheum program. Joe, M. Bernard and Hassel Harrington in their Mack playlet were well received. The place of Anna Chandler, suddenly called back by illness in the family, was adequately filled by Louis Kaufman, a genuine boy-wonder violinist of Portland.

Fantasia recorded a heavy business with George Primrose and his seven minstrels in the headline. Another big attraction on the bill was Rehearsal, the ninety-eight-pound unflinching.

Under the able leadership of Waldemar Lind, an interesting classical program was performed in a highly finished manner by the Portland Symphony orchestra at the Seventh Street Playhouse, Dec. 8, to a capacity audience.

The Hippodrome featured the German Bommar Arabs and Martini and Maximilian, marionettes. At the Strand, Kelly and McCall, in "Blocking the Traffic" and Hall and Gilda, dancers, were the leaders.

Walter C. Smith, manager of the Portland house of the Ackerman and Harris Hippodrome Circuit, and T. M. Conlon, manager of the Spokane house, have exchanged places. Sam Meyer, assistant manager in Portland, and Assistant Manager Francis, of the Palace Hip in Seattle, exchanged places at the same time.

George Primrose has bought a ten-acre tract on Terwilliger Boulevard, overlooking the City of Portland, and says he will build him a home there next June. Years ago Primrose bought a considerable tract of land adjacent to Portland, called it Primrose Acres, and disposed of it on a rising market.

Max Houser, wealthy grain-exporter of Portland, has bought the Broadway-Famhill building, built by John W. Connelley in 1913, as the Business Theater, later occupied by the Orpheum, and now leased to the Hippodrome Circuit.

Of 500 motion picture films viewed by the Portland Board of Censors during the month of November, only one was condemned.

JOHN F. LOGAN.

NEW BEDFORD, MASS.

NEW BEDFORD, MASS. (Special).—Orpheum: Jack Reid and His Record Breakers was the big attraction, Dec. 11-13, with Ella Reid Gilbert, Nat Young, Vincent Ducey, Hollis Sisters, Alvora and one of the newest choruses seen here this season in the well-staged burlesque, "The Millionaire." Later, at the Hippodrome, Clara Kimball Young in the film triumph of the year, "The Common Law," 14-16, large attendance.

Olympia: (11-16), Arthur Devoy and company in "His Wife's Mother," Dave Hagen and company, Williams and Jones, Henry Fay, Hollis Sisters, Acrobats, Ten Vasey Girl, Marian Knight and company, Blanche Sweet in "Unprotected," Charlie Chaplin in "The Rink," Viola Dana in "The Flower of No Man's Land," "A Frolicsome Trip," "Preparation" and "Dust in the Wind" in "A Son of Erin," to large attendance.

Colonial: (11-18), Virginia Pearson in "The War Bride's Secret," Alice Brady in "The Gilded Cage," Margaret Nichols in "The Power of Evil," and Helen Holmes in "A Law of the Lumberlands."

National: Stuart Holmes in "Sins of Men," "The Deck Disaster," "On the Trail of the Spider Gang," and Helen Holmes in "A Law of the Lumberlands," to good attendance, 11-16. Alice Brady in "The Gilded Cage," Virginia Pearson in "The War Bride's Secret," 11-16.

Strand: Felix Martin and His Musical Comedy company in "At the Border," 11-16, re-engaged owing to great success of the company, a good performance, large attendance, and feature, "Society Hypocrites," "Lee Hill and Maud George in 'The Moving Finger,' 'The Grip of Evil,' 'The Son of a Rebel Chief' and 'The Cry of Conscience.'"

Albion: (11-16), "The Little Girl Next Door" drew large attendance.

Fairhaven Town Hall: One of the best attractions seen here in several seasons was offered by the Improvement Association, 12, when "The Melting Pot," by Sangre, was presented by an all-star cast with Laura Davidson as Maudie Quixote, and Louise Muldner as Fran Quixote, both of whom gave a great performance of the character that will linger long in memory; Herman Gerold, Theodore Doucet, Jean Bras, Alice Martin, William J. Keisley, and Harry C. Kammerer were excellent in well-dressed, nicely dressed and very attractive, "Fair and Warner," Dec. 25; "Shepherd of the Hills," Dec. 26; "The Girl Who Smiles," Dec. 30.

The Intrigue Theater has "The Two Roads," with Edna Falcetta; "The Vixen," "Gloriana," with Little Joe Rao; "The Man She Married," with Gail Kane; "The Shielding Shadow," with Grace Darmond; "The Salamander," "The Mitchell Maker," with June Caprice.

The Majestic offers "A Coney Island Princess," with Irene Fenwick and Owen Moore; "Big Tremaine," with Harry Lockwood and May Allison; "A Sister of Elz," with Belle Love; Lenore Ulrich in "The Road to Love," "The Scarlet Runner," with Marie Williams; "The Combat," with Anita Stewart; "A Corner in Collections," with Beulah Barricade.

A. G. BRADON.

JACKSON, MISS.

JACKSON, MISS. (Special).—The Century Theater, W. L. Fall manager, had two good house matinees and night for "The Blue Paradise," Dec. 6, delightfully tuneful, with an exquisite pathos, leaving the memory of a charming evening and the hope of more performances like it, the leads being well taken, their own splendid orchestra and the chorus well drilled, nicely dressed and very attractive, "Fair and Warner," Dec. 25; "Shepherd of the Hills," Dec. 26; "The Girl Who Smiles," Dec. 30.

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A. G. BRADON.

SIoux CITY, IA.

SIoux CITY, Iowa (Special).—Orpheum (Roy C. Emery, mgr.): Week Dec. 10, four days, starting Sunday, Cruise Hartline Band; Robb (Gordon; Medlin, Watts, and Towns; Moley and Woods; McKee and Clegg. Three days, starting Dec. 14, Dan Bruce and Maroo Duffet and company in "A Corner in Wireless," Von Hampton and Sharkey and their Mamma; Balmer Sisters; Webb and Burns; Lew Fitzsimmons.

Auditorium (M. W. Jencks, mgr.): "Fair and Warner," Dec. 20-27.

The Orpheum is now under the management of Roy C. Emery, who succeeded George S. Hordern. Mr. Hordern left here for Chicago, where he expects to locate.

Grand (M. W. Jencks, mgr.): Week Dec. 10, Morgan Wallace Players in "The New Minister," Special credit should go to Leo Kennedy in the lead, as this is the first chance that this young man has had since coming to Sioux City to show what he can do. This is to be regretted, as Mr. Kennedy's work shows that he is entitled to play real parts. Hello Lloyd as the constable was very funny. Others that were well received were Constance Molloy, Charlotte Adams, Miss Knight, Frankie Munnell, Vaughn Morgan, Roscoe Patch, Henry Walker, and Victor Stewart.

Amy Dennis closed Dec. 9 with the Morgan Wallace Players and expects to leave at once for New York. Miss Dennis has been here since the Morgan Wallace company opened, about ten weeks ago, and had many friends here who are sorry to lose her. There is talk of forming a T. M. A. lodge here. There was one here up until a year ago and plans are now under way to reorganize the local lodge.

A roller skating rink has been opened on Nebraska Street in what was formerly the Isis Theater. This is the location where the new Orpheum is to be built. Plans call for the work to be done on the new theater by Dec. 1, so the old building will have to be taken away in the Spring.

MURPH.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—Madame Schumann-Heink, San Diego's world-singer, was welcomed home in a concert at the Strand Dec. 9, by one of the largest gatherings of San Diego's exclusive set, that has been at this house for some time. Seats were even sold on the stage, and this was at advanced prices. She received a great number of beautiful floral tributes, and the concert was considered a treat by those who were lucky enough to gain admission. Miss Edith Evans, her accompanist, deserves credit, also, for her work. It is probable that Madame Schumann-Heink will spend the holidays at her home on Grossmont.

A very pleasing bill was presented at the Savoy, week Dec. 11, headed by "A Nutcracker" with the following acts giving first-class support: Sherman, Van and Hyman, the Three Morris, Valentine Fox, Miss White, Clifford and Mack, and the thirteenth installment of "The Crimson Stain Mystery."

Over at the Hippodrome, business continues in a pleasing manner, and the acts are some of the best that have been here for some time: Faint Brothers, Curtis Trio, Mitchell and Mito, Bertram May, company, Orpheum Comedy Four, Omar Sisters, and the "Who's Guilty" pictures made up the program for the first half of week Dec. 11.

The Libertine, was seen at the Pickwick, week Dec. 11, to good business. "Peg" was given at the Strand by local talent for the Elks charity fund, Dec. 15, 16. This is always a society event in San Diego, and capacity business is always expected.

Douglas Fairbanks Day was observed at the Exposition Dec. 10, and all of the picture fans were given a chance to meet him. Work has started on the \$20,000 studio of the Empire Film Company on Murry Hill. The Exposition will close Jan. 1, after continuing two solid years.

MAIRIE DE SAN CRAPMAN.

MEDICINE HAT, ALTA.

MEDICINE HAT, ALTA. (Special).—The Empress Theater, Nov. 29, was packed to overflowing to witness the first appearance of "Twin Beds," the funniest play that has come to Medicine Hat for many a day. Antoinette Roche, as Signora Montic, brought down the house, her line of slang being the classical production of real classic English ever cut loose on this stage and her acting was up to the language. Louis Albert, as Signor Montic, kept the house in an uproar as Marcellus Myster, Mrs. Hawkins, the dainty little heroine of the play, was all that is demanded. The balance of the company played their respective parts to perfection.

The Battle of the Somme" was screened at the Empress Dec. 4-6.

Monarch: Pauline Frederick in "The Moment Before," packed the house at every performance, Nov. 27, 28. Miss Frederick was her usual brilliant self in this very unusual play, Miss Valentine Grant in "The Innocent Lie" made her debut under the Famous Players banner and delighted large audiences, Nov. 29, 30. The Broadway Star Feature, "Youth," attracted large houses at all performances, Dec. 1, 2.

Dreamland Theater: "The Idler," a two-part Fox Feature, drew large houses, Nov. 27, 28. Mary MacLaren as Miss Rogers, in "Wanted—A Home," played to good business, Nov. 29, 30. "The Yoke of Gold," a Red Feather production, featuring Dorothy Davenport, drew the S. A. O. sign and delighted a most enthusiastic audience, Dec. 1, 2.

P. H. RUBINER.

BRUNSWICK, ME.

BRUNSWICK, ME. (Special).—Cumberland Theater: Urban company, Dec. 7-9, delighted large house with "Under Cover," "Seven Keys to Baldpate," and "Old Homestead." "Seven Keys to Baldpate," Dec. 11-16, Pastime Theater: "Where Are My Children?" Dec. 14. JAS. F. SNOW.

STEIN'S
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REPORTS FROM MIRROR CORRESPONDENTS

NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Vendome: What ranks as one of the most festive college events of the year, is the presentation annually of the Vanderbilt University Dramatic Club play. Dec. 7 the organization gave "The Show Shop," under the direction of Miss Pauline A. Townsend. A packed house was most enthusiastic over this year's success.

Two performances of "The Heronade," Dec. 8, 9, by Harry B. Smith and score by V. Herbert, and one presentation of H. deKoven's "Robin Hood," under the direction of Messrs. Walker and Stevens, delighted small, but most appreciative audiences. The entire company was composed of artists. Nashville hopes that Ivy Scott, Cora Tracy, Messrs. Waterous, Stevens, Brainard and Miss Freshall will come again for the sake of those who heard them as well as for those who have not.

"For O' My Heart," with Miss Joy Janin in the title role, pleased Nashville theatergoers, Dec. 11-13-14. Though this is the fourth time here, this wholesome and delightful play presented by a competent company is drawing good houses.

Orpheum: (International Circuit) Clifford Whipple and a good cast presented the pleasing Irish play, "Dream Girl o' Mine," to full houses, week Dec. 11-15.

Ward-Belmont: Dec. 13, Rudolph Reuter, piano recital. A number in the artist course.

Vendome: Dec. 14, "The Girl Who Smiles," a musical comedy; the Nashville-made, five-reel feature play, "God's Greatest Creation," written and produced by Mr. James Calary, featuring Halsey H. Tower, Dec. 15, 16.

Orpheum: Week Dec. 18, Thurston, the Magician; "Pretty Baby," Dec. 20-21.

Vaudeville and Moving Pictures: H. Sudekum has a bill which is drawing big crowds at the Princess, Dec. 11-15. Pietro, the accordion genius, is here for a return engagement, and alone is worth going to hear. Other good numbers on the bill are: Fred Wayne and company, ventriloquists; Wayne, Marshall and Candy, in the "Intruder Sisters," and the "Mid-Night Follies," and Fathe Weekly.

Fifth Avenue: "The Combat," featuring Anita Stewart, Dec. 13, 14; Marie Doro in "Oliver Twist," Dec. 15, 16.

Orchestra: "Houat and Paid For," Dec. 12-14; "The Broken Chain," Dec. 15, 16.

Klickerbocker: Theda Bara in "The Vixen," Dec. 13.

Klick: Charlie Chaplin in "The Rink," Dec. 13.

Strand: "The Return of Eve," Dec. 13, 14; "Extravaganza," Dec. 15, 16.

MARY A. STRADWELL.

NORWICH, CONN.

NORWICH, CONN. (Special).—Neil O'Brien and his fine minstrels gave a splendid performance Dec. 1 to a crowded house at the Davis. Eddie Ross was the bright, particular star of the company and while his jokes were certainly not new they were received with the greatest enthusiasm and as though they were a brand new budget. The singing in the first part was remarkably fine, and altogether it was a reminder of the good, old days of minstrelsy. Week Dec. 4, the bill of vaudeville and pictures at this popular house consisted of Merie's Cocotoo's, The Merrykies, the Four Wanderers, Pearl Abbott and company, in "Silver Tornado," Orr and De Costa, the Jupiter Trio, and the pictures "Somewhere in France" with Louise Glaum and Howard Hickman, and Beanie Love in "Sister of Sin."

Week Dec. 11, a particularly fine show was given, consisting of the first three days of the Florentine Blunders, one of the best musical acts in vaudeville; Albert Donnelly in "The Silent Humourist," last season with the Harry Lauder company; Rayno and Hoyt in "The Italian and the Rose," and Beanie Barricade in "A Corner in Coleridge." The last half of the week the entire program was given up to Mary Pickford in her latest offering, "Less Than the Dust," which drew crowded houses.

The Auditorium has been showing some remarkably fine feature pictures of late. Last week, "The Little Girl Next Door," the much-discussed Chicago crime picture, was shown to large audiences and made a vivid impression, although the public have become a little surfeited with this brand of films. Dec. 13, 14, Anna Nilsson and Ross, Canadian in "Her Surrender." Prime nights are successful at this house. Thursday, Dec. 14, a half barrel and eight bags of flour were given away, which proved very popular at this time of high prices for food. The Grand continues to give the best of Metro and Paramount pictures. Week Dec. 4, Nance O'Neill was seen in her superb performance of "The Iron Woman," and was pronounced by everyone who saw it as one of the finest things this talented actress has yet done on the screen. Crowded houses were the rule. Week Dec. 11, Donald Brian in "The Smugglers," and William Nish and Irene Hawley in "Life's Shadows."

EDWARD H. TIBBITS.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (Special).—Herbert Brunson, directing his own company of players, is at St. Augustine for some special scenes. The Screen Club has announced Jan. 12 for their annual ball. Victor Moore and a company of Kieffer Comedy Players arrived Dec. 11, and are at work at the Garrick Studios. Harry C. Myers and Rosemary, they are very busy with their new picture, "The Social Follies." The Leon W. Washburn Shows drew good business, week 11-16.

The Orpheum continues to draw good business. Bill for week, Valmont and Ryan, Kelly and Galvin, John A. Gordon and company, Moore and Hager, and the Choy Hing Wa Troupe. The Duval bookings are: "Nobody Home," 16, 17; "Sweethearts," with Julia Gifford, 18-19.

Jack Wells, who controls a chain of houses in a number of southern cities, has withdrawn from the local amusement field. S. A. Lynch has secured the control of both the Duval and Orpheum, and for the next few weeks will conduct both the houses as at present. It is understood that the bookings now used at the Orpheum will be transferred to the Arcade, now a picture house, but originally constructed with stage space for vaudeville, the pictures used at the Arcade will be used at the Imperial, which has been rebuilt and is practically ready for occupancy, and the Orpheum will be closed. The Duval will remain as now for the road shows. The managers for the different houses have not been announced.

E. O. UDEMAN.

PATERSON, N. J.

PATERSON, N. J. (Special).—Business at the theaters continues to be very profitable despite the fact that our business centers are thronged with Christmas shoppers daily. Our managers who have probably looked for a slump seemed determined to leave no stone unturned to attract the theatergoers and clever bills accomplished this.

Manager Hipe at the Empire continues to offer Winifred St. Claire and company in stock plays, and the vehicle used for week ending Dec. 18 was "Baby Mine." This proved to be the laughing hit of the season. Director Reid produces "The Wolf," Dec. 18-23.

At the Orpheum, goodly numbers enjoyed the efforts of Harry K. Morton and Bella Russell in the "Burlesque Review," Dec. 11-16. A large chorus prettily costumed added much to the attractiveness of the performance. Manager Watson has the "Bewery Burlesquers" underlined Dec. 18-23.

The Majestic still continues to offer an attractive vaudeville and picture bill, which is changed twice weekly to good patronage.

Manager C. L. Dooley of the Grand presented Herbert Brenson's celebrated picture, "War Brides," Dec. 11-19, which was cleverly interrupted by Madame Maximova and a wonderful company of screen artists. Business was big in spite of the increase in price of admission.

John Mason's clever acting in "The Libertine" proved a treat to the screen fans, and Manager Gold of the Garden reaped a good reward for his fine selection.

The U. S. as usual offered a fine bill as is customary with the genial Peter Adams, who rules the destinies of this popular house. "The Price of Fame" and "The Sunbeam" delighted spectators.

The local lodge of Elks banqueted Grand Exalted Ruler Edward Richter, evening, Dec. 12. It was the social event of the season and notable men in the order from different parts of the country were present, among them Grand Secretary Fred C. Robinson of Dubuque, Ia.

The Elks Quartette and Professor Robinson and Fomert furnished the entertainment.

JOHN C. HUGH.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—Robert B. Mantell and his well-balanced company closed a successful week's engagement at Harmanus Bleecker Hall, Dec. 9, with "King Richard III" and "The Merchant of Venice." Mr. Mantell as Gloucester in the former play, proved one of his strongest characterizations, it affording him exceptional opportunities to display his rare art.

Rudolph Ganz and Madame Yolande Mero, in piano recital, delighted a large audience of music lovers, Dec. 11. Miss May Peterson, soprano, and Louis Gravure, Dec. 14, also gave a pleasing concert.

At Johnson in "Robinson Crusoe," Dec. 15, 16; Sousa Band, Dec. 19; "The Good Eddie," Dec. 20-21; Cyril Maude in "Gladys," Dec. 22, 23.

The Washington Square Players of New York presented seven one-act plays at Centennial Hall, Dec. 11. The engagement was under the direction of the Albany Drama Society, which attracted large and highly appreciative audiences. At the Empire, the "His, His, Hokey Girls" with Ben Pierce and a large company, including the six Divina Belles, provided one of the best burlesque programs of the season and drew packed houses, week Dec. 11-16.

The patrons of vaudeville crowded Proctor's Grand, week Dec. 11-16. The leading acts were Harris, Brown, and Harris, Andy Rice, Sylvester and Vance, the opening offerings, "The New Producer," and Ed. Gallagher and Andy Lewis. The screen features were Charlie May in a Triangle production, and Charlie Chaplin in "The Rink."

Vaudeville and film productions at the Leland and Majestic Theaters, drew large crowds.

GEORGE W. HANCOCK.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—Old Santa Claus, working on the general spirit of preparedness, delivered a prize package at the door of Manager Frank D. Shea, when he brought capacity business along with the Boston and New York company of "The Very Good Eddie," at the Worcester Theater, Dec. 11-15-16. Ernest Truax and Alice Dorey, with Denman Maier stealing more than half the glory, head the company which is an excellent one in every respect. Jack Kelly, "The Good Eddie," good burlesque, Dec. 14-17, also did capacity.

At the Grand, week Dec. 11, Miss Carew-Carvel, in "For O' My Heart," turned them away every day. The show went back to Boston, where it has already played two weeks. It is understood here that the Grand will be retained on the popular-priced circuit after the cut on New Years, with a probable return to stock later in the season.

Because there was no room anywhere else, Manager Billy Barry perched his orchestra on the stage in the wings, during the "For O' My Heart."

The week before Christmas at the Worcester will start with three days of darkness, Dec. 18-21, coinciding with "The Social Follies," burlesque. "Daddy Long-Legs," is due on Christmas day. At the Grand, week Dec. 18, comes a white slave drama, "A Little Girl in a Big City."

Vaudeville showed a decided falling off in patronage for the week-end, Dec. 14-16, probably due to the approaching holiday season.

GEO. B. BAIL.

FT. DODGE, IA.

FT. DODGE, IA. (Special).—Manager Nugent of the Princess announces that vaudeville, week Dec. 4-10, was the blizzen financial success since the opening of the Princess, five years ago. "The Naughty Princess," tabloid, having drawn capacity houses during their entire engagement. "Fair and Warner," matinee and night Dec. 25.

Julius and Awe, proprietors and managers of the Strand have secured the services of Professor Simms of Cedar Rapids, Ia. to operate the \$7,000 pipe organ. Clara Kimball Young in "The Common Law," was the feature, Dec. 6, 7, and was a big success financially and otherwise.

Manager Henry Leggo, of the Majestic, returned from Chicago after a week's visit, looking after his attractions for coming year.

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REPORTS FROM MIRROR CORRESPONDENTS

CINCINNATI

CINCINNATI (Special).—The function of a dramatic critic as well as his relative value to the theatrical manager has been argued pro and con so often that further discussion would seem superfluous. Perhaps, I cannot, however, refrain from noting at least one instance in which the critics of our daily papers, damming with faint praise, actually influenced the public to stay away from a production highly meritorious and deserving of far greater patronage than it received. I refer to the engagement of Our Bates Post in "The Masquerader" at the Lyric Theater, week Dec. 9-10. It has been a long time since we have witnessed such a consummate bit of acting as that of Mr. Post in the dual role of John Chilcote, M. P., and John Loder, conman who meet in a London fog and whose lives are so strangely linked together afterward. "The Masquerader" is a virile play and one that is destined to live. It needs alteration, especially the garden scene at the close of the second act. The closing scenes, too, will bear rewriting, but as a whole the production seems quite satisfactory, even in its present form. Only four weeks out from its opening in New Haven, Conn., Cincinnati was one of the first of the larger cities to witness "The Masquerader." There may be some excuse for "His Bridal Night," which opened at the Grand, Monday night, Dec. 11, but it is hard to find, unless it is the Dolly Sisters, co-stars who are as much alike in face, form, and voice that it is indeed a difficult matter to tell them apart. They are earnest workers and clever dancers. The first-night audience was a large and cordial one, and good business is anticipated for the week.

Cincinnati has passed on Eugene Walter's latest play, "Just a Woman," which opened at the Lyric, Sunday, Dec. 10, and the verdict here is that it fails to come up to the standard of his previous successes. Despite the fact that it is essentially melodramatic of the old-school type, Mabel Brownell and a really clever supporting cast succeeded in getting much out of the lines and situations, working up to a very creditable climax in the final court-room scene. Aside from Miss Brownell, the most artistic work was done by Stuart Fox, who played the boy. The scene of the Pittsburgh steel mill in "Just a Woman," which opened at the Lyric, Sunday, Dec. 10, was a hit with his new "Save Our Zoo," song written especially by him at the solicitation of Manager Ned Hastings, who proposes to publish it as a selling point for the benefit of the fund being raised to save the local Zoo Gardens to the city. Mr. Howard was prevailed upon to sing his latest ditty at the noon-day luncheon of the Cincinnati Rotary Club on Tuesday, and again on Wednesday. The Advertiser's office accompanist (playing from a lead sheet) I am told that I contributed much to the success of both occasions.

The German Players last Sunday night, Dec. 10, revived Hauptmann's mythical play, "The Sunken Bell." Before a large audience at the Grand, Elmer Schindler was splendid as Hantelstein, and Meyer-Algen was convincing in the part of Nickelmann.

Nellie Kingsbury and Roscoe Munson, in a clever sketch, called "The Devil in Possession" are scoring heavily at the Empress. Lamont and Wright present a singing and dancing act that is above the ordinary. Business good considering the close approach of the holiday season.

The four pair of concerts by the Cincinnati Symphony Orchestra drew large crowds to the University Auditorium, Dec. 9. Julia Oulp was the soloist and pleased immensely in her group of Brahms' numbers. Manager Kline Roberts is arranging the final details of the first Eastern trip ever arranged for the local orchestra. It will be made in January and will include a visit to New York City. It is understood that several records will be made for the Columbia people at the same time.

"Hip-Hip-Hooray," billed as "the greatest shown in the world," is announced for a week at Music Hall, commencing Dec. 24. J. Herman Tuman is the impresario. Mr. and Mrs. E. A. Bacheider, well known theatrical agents reached Cincinnati Tuesday, Dec. 12, as the advance guard of the publicity force. They will remain for several days for the purpose of planning a comprehensive newspaper campaign. It is stated on good authority that Governor-elect Cox has promised to lift the ban on the moving picture, "The Birth of a Nation," and that arrangements have been made to show it in Cincinnati beginning Jan. 1.

Mabel Brownell, leading lady of the "Just a Woman" company, was entertained this week by members of the dramatic department of the Cincinnati College of Music, who studied with her when she was preparing for the stage. A number of theater parties in her honor were a feature of the engagement at the Lyric.

The threatened strike of the White Rats in vaudeville early this week caused a ripple of excitement in theatrical circles. Manager Ned Hastings of Keith's, lost no time in getting a line on everything available in case of emergency calls, and he is said to his credit that he has a good list of acts which could easily take the places of many now playing the big circuit.

"Alone at Last," the Lehar musical comedy at the Lyric, week Dec. 24-30. The California Mission Play, at the Grand, week Dec. 17-23.

PARSONS, KAN.

PARSONS, KAN. (Special).—Best Theater: Motion pictures, Dec. 4, Marie Dore, in "The Heart of Nora Flynn." Dec. 6, Ethel Clayton and Holbrook Blinn, in "The Hidden Scar." Dec. 8, Valentine Grant, in "The Innocent Lie." Dec. 7, Bertha Kalich, in "Love and Hate." Dec. 8, Charlie Chaplin, in "Police," and H. Henry Grey and Lillian West in "Twin Souls." Dec. 9, Dorothy Phillips and "Chances" in "The Place Beyond the Woods." Good attendance.

Gem and Grand: Motion pictures, to good attendance. Best, vaudeville offerings: The Royal Italian Sextette, musical act; Remo and Wagner, songs, Dec. 4-7; Wilson and his Three Picks, presenting "Aunt Dinah and Her Musical Picks," singing, dancing and comedy. Gillespie and Lamkin, in "The Prima Donna and the Hick," Dec. 8-9. Theater crowded. CAROLINE A. MENDEL.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: (Bill, 11-16) Rose Gardner and Jack Henry in "The Bachelor Dinner." Jack Morrissey and company, The Manette Duo, Murray Bennett, Little Lord Roberts, Chas. Hildner and Wallace Held in "The Yellow Pawn." Pearl White in "Pearl of the Army." "Turbohome," a Keystone comedy; Lane and O'Donnell, Al Wohlman and company, Beale Farrell, Stanley James and company, Evans and Wilson, Capt. Louis Serchio and company, "Haystack and Steeples," Crimmon Stain Mystery, and Marguerite Clark in "Miss George Washington" to S. R. O. Academy of Music: Strong photoplays, (11-16), Gladys Brockwell in a Fox feature, "Sins of the Parents," Ethel Clayton and Holbrook Blinn in "The Hidden Scar." Academy Pictograph, Comedy Films, Symphony Orchestra, Springtime, Viola Dana in "The Cossack Whip" and Mabel Taliaferro in "The Sunbeam" to large attendance.

Savoy and Premier, closed. Palace: Large attendance; good line of feature pictures. Plaza: Strong attractions in feature photoplays to S. R. O. American, Star, Globe, attracting good attendance. Gratifying indeed was the reception tendered Miss Olga Olinova, the female star of the "Crimson Stain Mystery," now drawing to a close at the Bijou, when she appeared at both performances (8). Owing to the throng that sought admission to the theater, it was necessary to prevent Miss Olinova at the Academy of Music, where over a thousand others saw the famous vampire and applauded her. The film star spoke but little, as her knowledge of the English language is very limited, but Miss T. Grandin, the chief of the Marcus Loew press bureau, spoke for her. Miss Olinova was born in Lublin, Russian Poland, just twenty years ago and at the outbreak of the present great war her home was taken possession of by the staff of Gen. von Mackensen as his army invaded through the country. Her mother died in the war. Two brothers are at this time in the Russian army. It was a treat for the patrons to see the star of the serial in the flesh, and she was the recipient of numerous large bouquets at each performance. W. F. GMA.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—"Broadway After Dark," which was at the Majestic Dec. 11-14, drew fair houses. "My Mother's Hosiery," 12-13.

A frolicsome bill was offered at Keith's, 11-13, to crowded houses. William S. Hart in "The Devil's Double," was the picture feature. Les Valdes presents magic and should be done and was a scream. Howatson and Swaynell did clever singing, dancing and patter. Josie Sadler and company had a pleasing sketch. Conlin and Parks Trio had an artistic singing, dancing and piano act. Pistol and Cushing copied McIntyre and Catherin, and Catherine Powell and company had a sketch in which the star changes her costumes before the audience. Appearing 14-16, Billie Burke's "Pinkie," Chase and La Tour, Five Belmonts, diablo and hoop experts, Blanche Sloan, Margie Rogers and company, and Charlie Chaplin pictures.

The Cabaret Girls drew large crowds to the Academy of Music 11-16, and put over a fine entertainment, somewhat different from the other burlesque companies. The workers were Jessie Stone, Margie Catlin, Dot Barrett, Mike Kelly, Joe Howe, Irving Gear, Claude Lightner and a dancing and singing chorus of merit. "Follies of Pleasure" company 12-13. Sliding Billy Watson and Ed. Wrothe were the leaders of the burlesque company at Les Empires, 11-16, when business was fine. It was a clever company in a fine program. Burlesque Review, 12-13.

The Elks Christmas for poor children is a principal event. The Elks minstrelsa commenced rehearsals Jan. 6. WALTER C. SMITH.

NEW ORLEANS

NEW ORLEANS (Special).—One of the best musical comedies of the season proved to be "The Blue Paradise," which was the attraction at the Tulane, Dec. 10-16. A well-dressed chorus was a feature. May Irwin in "33 Washington Square," Dec. 17-23. Kate Emory in "My Aunt from Far Away," Dec. 17-23. Both companies and plays pleased. "Little Girl in a Big City," Dec. 17-24. Burlesque continues the order of the day at the Lyric, where John J. Black and Sue Milford are the principals. In the Orpheum, Dec. 11-18, the features were: Ruth St. Denis, Ted Shawa and company, Adair and Adelphi, G. Aldo Banderger, Woolf and Stewart, Elvera Sisters, Judge and Galle, Dooley and Ruzley and the Travel Weekly Pictures. In the motion picture field we have had, Dec. 10-12, at the Triangle, Mae Marabe and Robert Harron in "The Wharf Rat," and a good comedy entitled, "Murdered by Mistake." At the Tudor, Mme. Petrova in "The Black Butterfly," drew well as well as Marie Dore at the Triano in "Oliver Twist." Clara Kimball Young in "The Deep Purple," was the attraction at the Tudor. The many smaller moving picture houses are holding their own. J. M. QUINTERO.

SHEBOYGAN, WIS.

SHEBOYGAN, WIS. (Special).—Opera House: Vaudeville and moving pictures, Dec. 8-10, the St. Julians Clark and Adler, comedy singing and talking; Van Atta and Gershon, instrumentalists, were the leading attraction; Carroll, Keating and Fay in a comedy skit entitled, "A Cross West End," and second episode of "The Yellow Menace." Col. O. C. Mack and company in vaudeville and Johnson and Willard Flight Pictures, 12. At the leading motion picture houses: Majestic: C. Aubrey Smith in "Jaffery," "The Hidden Room," Douglas Fairbanks in "American Aristocracy." Rex: Billie Burke in "Love's Reward." Mr. and Mrs. Sidney Drew in "His First Tooth." Idle Hour: Dorothy Davenport in "The Unattainable." William Russell in "The Torch Bearer." "Daredevil." Kate, Arthur Breuchel, corner at the Majestic was married Dec. 4 at Milwaukee. Mr. Breuchel is a member of local Union No. 235 I. A. T. S. E. Motion Picture Operators Art is receiving the congratulations of his friends and likes the idea of being a benefited. JOHN G. FAHNEB.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—George Arliss is the popular star of the current week at the National, and his engagement in of exceptional interest to playgoers, for this distinguished actor makes his appearance in a revival of Barrie's "The Professor's Love Story," one of the late K. M. Willard's best successes. Mr. Arliss gave an equally delightful portrayal of the part of the abstracted scholar and teacher Professor Goodwillie. Messrs. Klaw and Erlanger and George Tyler present an exceptionally strong and talented support in Margery Maude, Molly Pearson, Mrs. Arliss, Violet Kimball Cooke, Ethel Dane, Grant Stewart, Reginald Denny and Edgar Kent.

Thanksgiving week was the biggest in point of receipts and attendance ever known since the Keith regime began in Washington. Manager Hobbs was much elated by the increase and longs for a larger house in which to house all of Keith's Washington friends and patrons. This hustling young manager, so notably well liked, wishes the present capacity of Keith's was five hundred seats better. Keith's is well liked by President Wilson and White House family and they seldom miss a week, the entertainment offered in the varied acts being a relief and relaxation for a short period of the strenuous work of the day, and he gets much pleasure out of it. The current week at this playhouse presents an excellent all-round attractive program in Nan Halperin "The Personality Girl," with the assistance of Melville Ellis and Irene Bordine. Others of praiseworthy recognition are Texas Guinan and William L. Gibson in Willard Mack's "Honk, Mayday," Oklahoma Bob, Albright in cowboy vagaries Lady Alice's pets, De Forrest and Kearns and Fraz, Hack and Mack.

"A Daughter of the Gods," the mammoth film spectacle featuring Annette Kellerman in the title role, was disclosed for the first time here at the Belasco Monday night before a crowded audience.

"Step Lively," a musical play of decided merit from the La Salle Theater, Chicago, is the current week's attractive offering at Poli's. It is Johnson, a capital character actor, leads a competent company that includes "The Broadway Four," a popular quartet, "Jones," a violinist of distinguished talent, Billy Wynn, Clyde Long, George P. Watson and Stella Donahue.

The city has the "Maids of America" as the current week's offering and the other leading burlesque house, the Lyceum, has "The Broadway Beauties."

Negotiations were completed during the past week in the formation of a theatrical corporation for the purchase of six (6) parcels of land on 13th Street, directly in the theatrical district, just around the corner from the New National, located between E and F Streets, northwest and one plot of ground on F Street, to be used in the building of a new theater in Washington, contracts being concluded for the construction and completion by September, 1917. The transaction involves an investment of \$400,000. The investing company is to be known as the Willard Theater Co., and the new place of amusement will be known as "The Willard." Rosin Dulany, representing the Willard estate, and R. S. McGill for the local firm of Thomas J. Fisher and Co., representing A. T. Babcock, George C. Mann and C. M. Gray. Construction will be commenced at once. The plans have been drawn by the Hoffmann Company of New York and Philadelphia, expert theatrical architects and involves a building covering an area of space 16,500 square feet, which when completed is promised to be the largest of any theater in Washington with a seating capacity of 2,200. JOHN T. WARD.

VICKSBURG, MISS.

VICKSBURG, MISS. (Special).—The Walnut Street Theater, (H. Mayer, mgr.), Shubert Bros. production of "The Blue Paradise." This opera was sandwiched in between five or six comic operas and the public had grown tired of so many musical plays so consequently this beautiful little opera did not get as large a house as it deserved. However, what was lacking in numbers was made in applause. The players were forced to answer numerous outbursts of applause. Cohen and Harris' production of "The House of Glass," Dec. 14. "The Serenade," Dec. 15. "The Alamo (L. J. Pucco, mgr.), Dec. 11." "The Jungle Child," "Triana," "The Lady Drummer," with Fay Fischer, Dec. 12. "The Scarlet Oath," with Gail Kane; "Gloria's Romance," serial, with Billie Burke, Dec. 13. "The Law Decides," with Dorothy Kelly, Vitaphone feature, Dec. 14. "Manhattan Madness," "Triana," with Douglas Fairbanks, Dec. 15. "The Mischief Maker," with June Caprice, Dec. 16. "Liberty," "Her Vanished Youth," Rex. Dreamland (Louis Davison, mgr.), Dec. 16. Myrtle Gonzales, "The End of the Rainbow," Bilou Dream (Louis Davison), Dec. 9. "The Fair Girl," with Mac Murray, Dec. 20. "The Place Beyond the Hills," with Dorothy Phillips, Dec. 11. "Honor Thy Country," Dec. 12. "The Son of a Rebel Chief," "Her Wedding Day," Dec. 13. "The Years of the Locust," with Fannie Ward, Dec. 14. Big Tremaine Metro wonderplay, with Harold Lockwood and May Allison, Dec. 15. "Miss George Washington," featuring Marguerite Clark, Dec. 16. OTTO WEIMAN.

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REPORTS FROM MIRROR CORRESPONDENTS

LANSING, MICH.

LANSING, MICH. (Special).—Bijou, Dec. 11-12: George N. Holt and company, world's champion walker, assisted by Billy Weston, boy scout walker of America; Ada Billbury and Pauline Robinson in "Odds and Ends of Vaudeville"; Werner and Amoros company, a great novelty; Charles F. Benson, "The Narrow Fellow"; the Seven Bricks, world's greatest risley entertainers.

Gladner, Kelly Brothers Stock company in "The Girl He Couldn't Buy," Dec. 10-13. A very good play. Francis Kelly and Bobbie Robinson in the leads. A clever company playing to good houses.

Plaza, Dec. 13, 14: Mabel Taliaferro in "The Sunbeam." Good houses. Orpheum, Dec. 13: Grace Darmond and Ralph Kellard in "The Vanishing Man," ninth episode of the shielding shadow. Stumblin' drama. Capacity houses. Majestic, Dec. 14: Lillian Drew and Marguerite Clayton in "The Vultures of Society."

Washington Strand, Dec. 13: Marie Walcamp and Jack Hand in the thirteenth episode of "Liberty"; "Dark Corner." Crowded houses. (Miss) LEOLA A. SPENCER.

MEMPHIS, TENN.

MEMPHIS, TENN. (Special).—At the Lyric on International Circuit, "My Aunt from Utah," played to large audiences week Dec. 4. "A Little Girl in a Big City" followed. Thruston, the Magician, will be here Christmas week. At the Lyceum, "The Only Girl," Joe Weber's company, returns for three engagements, beginning Monday, Dec. 25, for seven days. "Experience," Wm. Elliott and others. At the Orpheum, vaudeville program week starting Dec. 10. Includes Jaa. J. Corbett, Clark and Hamilton, musical comedy; Three Ankers, American Navy Gymnasts; More, Gardner and Rose, Grace Dunbar Nile, Milko Picco, Herbert's animals, etc. Last week's numbers were taking. It is said that the Lyric Circuit of theaters will be in Memphis before next season and that early in the year will make a beginning. Nat Goodwin and other stars are at the Orpheum Christmas week. C. C. GUSSAM.

APPLETON, WIS.

APPLETON, WIS. (Special).—"Some Baby" pleased a fair sized audience at the Appleton, Dec. 6. The fourth week of supreme vaudeville drew larger crowds than ever, Dec. 8-10, and improvement in the quality of the acts was readily noted. S. R. O. every night. Agnes Burr lived up to her motto, 400 Pounds of Comedy. Bay and England made a hit with singing and dancing. McConnell and Austin in a Study on Wheels also scored well. Herman, the Great Illusionist and magician, was the feature of the bill, which included Pathe Weekly. GUSTAV KISS.

SAN ANTONIO

SAN ANTONIO, TEX. (Special).—Grand Opera House, Sidney H. Weiss, Manager: Emma Bunting and her players closed a very successful engagement at the Grand Opera House, week of Dec. 3, playing "Lena Rivers." Miss Bunting and her players filled an engagement of four months at the Grand and was forced to close on account of other bookings. Miss Bunting repeated her former success when here before, playing to standing room only at matinees on Wednesdays, Saturdays and Sundays. Miss Bunting's success proves without a doubt that a good stock company can play here all the year around if they had a theater to play in.

"Hit-the-Trail-Holiday" played an engagement at the Beethoven Hall, Nov. 25, 26, to very poor business. It seems that the best company on the road will hardly draw at the Beethoven.

"Very Good Eddie" was switched to the Majestic by the management of the Grand for two nights and matinee, Dec. 1, 2, business and company very poor.

Grand Opera House, Dec. 2-9, splendid performance to fair business. "Fair and Warner" opens a seven days' engagement, starting Dec. 8. Plays for December: "Mutt and Jeff," Dec. 16, 17; "Princess Pat," Dec. 25, 26; May Irwin, Dec. 28, 29; "The Blue Paradise," Dec. 30-Jan. 1.

General Funston's wife and others of the city are planning a vaudeville performance, talent made up from the elite of the city, proceeds to be for the Christmas cheer association.

Raymond Hitchcock has sent his yearly contribution to the Rotary Club for the Christmas Tree, which will be in Travis Park, this year. Mr. Hitchcock played Santa Claus for the Rotary Club one year while in the city.

Business with the Picture Shows, very good. HADEN F. SMITH.

LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House: "When Dreams Come True," Nov. 18, two performances to good business pleased. Robert B. Mantell in "The Merchant of Venice." "Hamlet," "Othello," and "The Merry Wives of Windsor," Nov. 23-25, drew big attendance and received a hearty welcome. "September Morn," Nov. 29, pleased good houses both matinee and night. Fluke O'Hara in "His Heart's Desire," Dec. 7, thoroughly satisfactory performance to capacity business, and a return engagement was announced for February. Other dates were filled in with pictures and vaudeville, and the patronage continues good.

Lyric: The feature film, Nov. 20-25, was Clara Kimbrell Young in "The Common Law," to crowded houses. "The Fall of a Nation," Nov. 29-Dec. 2, also drew well. The regular program is three changes a week and one vaudeville act, and attendance is satisfactory. C. E. A. WATTS.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Balto, 18-23, N.Y.C. 25-Indef.

ALBIS, George (Klaw & Erlanger and Geo. C. Tyler): Washington 18-23.

ARMS and the Girl (Wm. Harris, Jr.): B'klyn 11-23.

BERNHARDT, Madame Sarah (W. F. Connor): N.Y.C. 4-23.

BIRD of Paradise (Olliver Morosco): Topeka 30, Wichita 21, La Junta, Colo., 22, Colorado Springs 23, Denver 24-30, Salt Lake City Jan. 1-6.

BLINDNESS of Youth: Chgo. 18-23, St. Louis 25-30.

BOOMERANG, The (David Belasco): Chgo. Nov. 13-Indef.

BRAT, The (Olliver Morosco): Pittsburgh 18-23.

BROADWAY After Dark (Halt Powell and Peterson, N. J.): 18-23, B'klyn 25-30.

BROADWAY After Dark (National Producing Co.): Canton, O., 25, Salem 26, Greenville, Pa., 27, New Castle 28, Beaver Falls 29, Erie 30, Oil City Jan. 1, Warren 2.

CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13-Indef.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9-Indef.

CINDERELLA Man (Olliver Morosco): Boston Nov. 13-Indef.

CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India-Indef.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23-Indef.

DADDY Long Legs (Henry Miller): B'klyn Jan. 1-6.

DALY, Arnold (Henry B. Harris, Est.): N.Y.C. 5-Indef.

DAUGHTER of Mother Machree (Lester and Bratton): Toledo 18-23, Detroit 25-30.

DITTRICHSTEIN, Leo (Cohan and Harris): Boston Nov. 27-Indef.

DOBA, Deane: N.Y.C. 11-23.

DREAM Girl o' Mine (Clifford Hipple): Memphis 18-23, New Orleans, La., 24-30, Birmingham Ala., Jan. 1-6.

DREW John (John D. Williams): N.Y.C. Oct. 26-Dec. 30.

ELINORE, Kate (Williams and Hill): Birmingham, Ala., 18-23.

EVERYWOMAN (Henry W. Savage): Salt Lake City 25-30, Ogden 31-Jan. 1.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris

Geist): Phila, Oct. 1-Dec. 30, Balto, Jan. 1-6.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Geist): Tacoma, Wash., 21-23, Seattle 24-30, Portland, Ore., Jan. 1-6.

FAIR and Warner (Selwyn and Co.): Chgo. Aug. 7-Indef.

FAIR and Warner (Selwyn and Co.): Newark, N. J. 18-23, B'klyn 25-30.

FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. 25-Indef.

FISKE, Mrs. (Corey and Ritter): Phila, 25-Indef.

FRECKLES (Eastern, B'way Amuse. Co.): Cambridge, Md., 25, Princess Ann 27, Dover, Del., 28, Bordentown, N. J., 29, Hightstown 30, Vineland Jan. 1.

FRECKLES (Western, B'way Amuse. Co.): Sheridan, Wyo., 25, Gillette 26, Alliance, Neb., 29, Mitchell 30, Sidney Jan. 1.

FRECKLES (Southern, B'way Amuse. Co.): MacGregor, Tex., 20, Temple 21, Taylor 22, Austin 23, San Antonio 25, Corpus Christi 27, Victoria 28, Beaumont Jan. 1.

F U L House: Kalamazoo, Mich., 20, Flint 21, Coldwater 22.

GAMBLERS All (Percy Burton and Messrs. Shubert): N.Y.C. Jan. 1-Indef.

GARDEN of Allah: Frisco, 11-23.

GETTING Married (Wm. Faverham): N.Y.C. Nov. 6-Indef.

GIRL He Couldn't Buy (H. H. Ames): Kalamazoo, Mich., 22, Vancouver 25-30.

GIRL He Couldn't Buy (Arthur C. Alston): St. Louis 18-23, Kansas City 25-30.

GIRL Who Lost a Chance: B'klyn 18-23.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31-Indef.

GRAHAM, Oscar: Colorado, Tex., 20, Big Springs 21, Midland 22, Odessa 23, Carlsbad, N. Mex. 25, Pecos, Tex., 26, Alpine 27, Ft. Stockton 29, 30, Marfa Jan. 1.

HER Market Value (A. H. Woods): Nov. 25-Indef.

HIT-the-Trail Holiday (Cohan and Harris): Chgo. 24-Indef.

H O L M E S, Taylor (Jos. Brockel): Boston 4-Indef.

HOOR of Temptation (Phil. Benedict): Indianapolis 17-23, Louisville 24-30, Nashville, Jan. 1-6.

HOUSE of Glass (Cohan and Harris): Chgo. Nov. 27-Dec. 23, N.Y.C. 25-30.

HOUSE of Glass (Western, Cohan and Harris): Little Rock, Ark., 25, Hot Springs 26, Texarkana, Tex., 27, Marshall, Mo., 28, Sharpsburg, La., 29, 30, Houston, Tex., Jan. 1, 2.

HOW Hearts and Homes Are Broken: Kansas City 18-23, Omaha 25-30.

IKEY and Abey (George H. Hubbs): Tarkio, Mo., 20, Leavenworth, Kan., 21, Hometown 22, Elliston 23, Shenandoah 25, DeLancey 26, Dawson 27, Paton 28, Dayton 29, Boone 30, Marshalltown 31.

IRVING Place Theater Co.: N.Y.C. Sept. 26-Indef.

JUSTICE (John D. Williams): Detroit 18-23, Grand Rapids 25, 26, Battle Creek 27, Jackson 28, Toledo, O., 29, 30, Buffalo Jan. 1-6.

KELLERD, John E.: St. Louis 18-23.

KINSTON, Gertrude: N.Y.C. 18-30.

LITTLE Girl in a Big City (Co. Arthur C. Alston): New Orleans 18-23.

LITTLE Girl That God Forgot: Pittsburgh 18-23, Jersey City, N. J., 25-30.

LITTLE Peggy O'Moore: Buffalo 18-23.

LITTLE Peggy O'Moore (National Producing Co.): Chgo. 25, Wyo., 25, Laramie 26, Rawlins 27, Rock Springs 28, Evanston 29, Park City, Utah, 30, Provo, Jan. 1.

L I T T L E Women (Wm. A. Brady): N.Y.C. 18-Indef.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2-Indef.

MAUDE, Cyril (Theo. W. Barker): Johnston, Pa., 20, Altoona 21, Reading 22, Scranton 23, Elmira, N. Y., 25, Ithaca 26, Binghamton 27, Schenectady 28, Albany 29, 30, Bridgeport, Conn., Jan. 1, New Haven 2, 3.

MERRY Wives of Windsor (Silvio Heli): Toronto 18-23.

MILE-a-Minute Kendall (Olliver Morosco): N.Y.C. Nov. 28-Indef.

MILLIONAIRE'S Son and the Shop Girl: Phila, 18-23.

MISSION Play: Cinl. 18-23.

MY Mother's Rosary (Ed. Rowland): Jersey City, N. J., 18-23, Peterson 25-30.

NOTHING But the Truth (H. F. France): N.Y.C. Sept. 14-Indef.

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Pittou, Jr.: Boston 18-30.
OLD Homestead: Richmond, Va., 18-23, Washington 25-30.
OLD Lady 31 (Lee Kugel): N. Y.C. Oct. 30-Indef.
OTHER Man's Wife (Lambert

Producing Co.): Rochester, N. Y., 18-23, Olean 25, Warsaw 26, Perry 27, Danville 28, Bath 29, Corning 30.
OUR Little Wife (Selwyn and Co.): N.Y.C. Nov. 18-Dec. 23.

PATTON, W. B. (Frank B. Smith): Marshalltown, Ia., 24, Toledo 25, Belle Plaine 26, Vinton 27, Marengo 28, Brooklyn 29, New Sharon 30, Oskaiocha 31, Ottumwa Jan.

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PEG o' My Heart (Oliver Morosco): Columbus, O., 18-20.
PEG o' My Heart: Boston 18-20.
PIERROT the Prodigious (Walter Knight): N.Y.C. Sept. 6—index.
POLLYANNA (Joa. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18-Dec. 23. Boston 25—index.
PORTMANTRAU Theater Co. (Stuart Walker): N.Y.C. Nov. 27—index.
SEVEN CHANCES (David Belasco): Philadelphia, 25—index.
SKINNER, Otis (Chas. Frohman, Inc.): Boston 11-Jan. 6.
SOMEBODY'S Luggage (Mezma. Shubert): Boston 18-20.
SOTHERN, E. B. (Mezma. Shubert): Chgo. 18-Jan. 6.
STAHL, Rose (Chas. Frohman, Inc.): St. Louis 25-30.
STARR, Frances (David Belasco): N.Y.C. 21—index.
SUNNY South (J. C. Rockwell): Lima, O., 20. Chgo. Jct. 21. Syracuse 22. Sandusky 23. Fort Clinton 26. Napoleon 27. Maroon, Mich. 28. North Adams 29. Col. water 30. Union City Jan. 1. Colon 2.
TAKE Your Medicine (Henry Savage): Boston 4-23.
TAYLOR Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—index.
THAT Other Woman (Cleveland 18-23. Toledo 25-30.
1871. Chgo. 27. Wm. Harris): N.Y.C. Nov. 29—index.
TREB, Sir Herbert: Chgo. Nov. 27—index.
TREASURE Island (Chas. Hopkiss): N.Y.C. Oct. 21—index.
TURN to the Right (Winchell Smith and John Golden): Balto. 25-30.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—index.
TWIN Beds (A. S. Stern and Co.): Portland, Ore. 21-23. Sacramento, Cal., 25. 28. Marysville 27. Red Bluff 28. Redding 29. Chico 30. Oakland Jan. 1-6.
TWIN Beds (Special): A. S. Stern: St. Louis 17-23. Milwaukee 24-30. Grand Rapids, 31-Jan. 6.
UNION A STENED Woman (Oliver Morosco): St. Louis 24-30.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—index.
WARFIELD, David (David Belasco): N.Y.C. Oct. 10—index.
WASHINGTON Square Players: Chgo. 18—index.
WASHINGTON Square Players: N.Y.C. Aug. 30—index.
WELCH, Joe (M. Jacobs): Omaha 18-23. Chgo. 25-30.
WHICH One Shall I Marry? (Beland and Howard, Inc.): Greensboro, N. C., 22. Greenville 21. Durham 22. Spartanburg 23. C. 23. Richmond, Va., 25-30. Washington Jan. 1-6.
WOMAN He Married: Balto. 18-23. Phila. 25-Jan. 6.
WOMAN of To-day (Selwyn and Co.): Balto. 18-23.
YELLOW Jacket (Matinees only): Nov. 9—index.

PERMANENT STOCK
ANDERSON, Ind.: Crystal.
BAKERSFIELD, Cal.: Opera House.
BALTO.: Colonial.
BAY CITY, Mich.: Grotto.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
DENVER: Orpheum.
DES MOINES, Ia.: Princess.
EL PASO, Tex.: Texas Grand.
EVANSTON, Ind.: Majestic.
FAIRMONT, W. Va.: Hippo.
FARGO, N. D.: Orpheum.
FT. WAYNE, Ind.: Temple.

HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
JOPLIN, Mo.: Empress.
KANSAS CITY: Willis Wood.
LANCASTER, Pa.: Fulton.
LANSING, Mich.: Oldster.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MAINE: Mass. Auditorium.
MANCHESTER, N. H.: Park.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MT. VERNON, N. Y.: Playhouse.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hypocrite.
NEW LONDON, Conn.: Playhouse.
NEW YORK CITY: Bismore.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lincoln.
NEW YORK CITY: Spooner.
NEWARK, N. J.: Odion.
NORTHAMPTON, Mass.: Academy.
OKLAHOMA, Cal.: Playhouse.
OKLAHOMA CITY, Okla.: Overholser.
PARADISE, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILADELPHIA: Kaicker.
PHOENIX, Ariz.: Elks.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
QUINCY, Ill.: Opera House.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SEATTLE: Orpheum.
SIERRA, Pa.: Morgan-Grand.
SIOUX CITY, Ia.: Grand Opera House.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerset.
SPOKANE, American.
SPRINGFIELD, Mo.: Jefferson.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Park.
ST. LOUIS: Players.
ST. PAUL: Shubert.
UNION HILL, N. J.: Hudson.
WALTHAM, Mass.: Seenic.
WASHINGTON, D. C.: Howland.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
YONKERS, N. Y.: Warburton.

TRAVELING STOCK
COLUMBIA: Chesterstown, Del.
DAVIS, Walter (Adam W. Friend): Wellsboro, Pa., 18-23. Milton 25-30.
DEMING, Lawrence: Thermopole, Wyo., 17-23.
MORRILL, Elizabeth: Marshall, Minn., 17-23.
WIGHT Brothers: Waboo, Neb., 18-23.

OPERA AND MUSIC
ARABIANELL, Lina (John Cort): N.Y.C. 18-23.
ALONE at Last (Mezma. Shubert): Chgo. 24-30.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—index.
BLUE Paradise (Mezma. Shubert): Chgo. Sept. 17-Dec. 23. Phila. 25—index.
BLUE Paradise (Mezma. Shubert): Pittsburgh 25-30.
BRINGING Up Father in Politics (Gus Hill): N.Y.C. 18-30.
BRINGING Up Father in Politics: Detroit 18-23. Chgo. 25-30.
CENTURY Girl (Chas. Dillingham and Victor Sierfeld): N.Y.C. Nov. 6—index.
COHAN Berns 1916 (Cohan and Harris): Phila. 25—index.
GIRL Who Smiles: Memphis, Tenn., 20. Clarksville, Miss., 22. Helena, Ark., 23. Greenville, Miss., 25. Greenwood 26. Yancey City 28. Vicksburg 30. Meridian Jan. 1.
GO to It (Ray Comstock and Wm. Elliott): Chgo. Nov. 25—index.

HELD, Anna (Mezma. Shubert): N.Y.C. Nov. 29—index.
HER Soldier Boy (Mezma. Shubert): N.Y.C. 6—index.
HIP-HIP Hooray (Chas. Dillingham): Chgo. 24-30.
HITCHCOCK, Raymond (Chas. Dillingham): Boston, Nov. 27—index.
KATINKA (Arthur Hammerstein): Charlotte, N. C., 30. Columbia, S. C., 21. Charleston 22. Savannah, Ga., 23. Jacksonville, Fla., 24. 25.
KATINKA (Arthur Hammerstein): Chgo. Nov. 20-Dec. 23.
MAID to Order (Castle Production Co.): Rockingham, N. C., 20. Concord 22. Salisbury 23. Charlotte 23. Spartanburg 24. C. 26. Greenville 27. Anderson 28. Abbeville 29. Newberry 30. Columbia Jan. 1. Augusta, Ga., 3. Alben, S. C., 5.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—index.
MONTGOMERY and Stone (Chas. Dillingham): Phila. 27-Dec. 23. Boston 25-Jan. 6.
MUTT and Jeff's Wedding (Joe Pettiberry): Phila. 11-23.
Pittsburgh 25-30.
MUTT and Jeff's Wedding: Chgo. 18-23. Indianapolis 25-30.
PASSING Show of 1916 (Mezma. Shubert): Boston 25-Jan. 6.
POM-POM (Henry W. Savage): Cleveland 18-23. Pittsburgh 25-30.
PHILTY Baby: Louisville 18-23. Nashville 25-30.
PRINCESS Pat (John Cort): Indianapolis 25-30.
ROBINSON Crusoe, Jr. (Mezma. Shubert): Buffalo 18-23. Cleveland 25-30.
SAN Carlo Opera Co.: St. Paul 25-30.
SCHEFF, Fritz (Geo. Anderson): Phila. 11-23.
SERENADE, The (Walker and Stevens): Shreveport, La., 23. Tezakana, Tex. 26. Little Rock, Ark., 27. Ft. Smith 28. Muskogee, Okla., 29. Oklahoma City 30. Dallas, Tex., Jan. 1. 2.
SHOW of Wonders (Mezma. Shubert): N.Y.C. Oct. 25—index.
SO Long Letty (Oliver Morosco): N.Y.C. Oct. 25—index.
STEP Lively: Arme Production Co.: Washington 18-23. Balto. 25-30.
SYBIL (Chas. Frohman, Inc.): Buffalo 25-30.
VERY Good, Eddie (Marbury-Comstock): Phila. 11-23.
VERY Good, Eddie (Marbury-Comstock): B'lyn 25-30. N.Y.C. Jan. 1-6.
WATCH Your Step: Owasso, Mich., 20. B. City 21. Barnaw, Mich., 22. Fort Huron 23. Pontiac 24. Toledo O., 25. Jackson, Mich., 26. Lansing 27. Battle Creek 28.
WATCH Your Step: Toronto 18-23.

MISCELLANEOUS
WILSON, Al. H. (Sidney B. Ellis): Athens, Ga., 20. Greenville, S. C., 21. Anderson 22. Spartanburg 23. Knoxville 24. Tenn., 25. Soldiers Home 26. Bristol 27. Bluefield, W. Va., 28. Roanoke, Va., 29. Lynchburg 30. Petersburg Jan. 1. Richmond 2. 3. YOU'RE in Love (Arthur Hammerstein): Boston 7—index.

MISCELLANEOUS
FIELD, Al. G.: Columbus, O., 17-24. Dayton 25. Akron 26. 27. Newark 28. Zanesville 29. Wheeling, W. Va., 30-Jan. 1. East Liverpool, O., 3. Johnstown, Pa., 4.
O'BRIEN, Nell (Oscar F. Hodges): Newport News, Va., 25. Norfolk 26. 27. Petersburg 28. Richmond 29. 30. Lynchburg 29. Danville 3. Raleigh, N. C., 3.
THURSTON the Marician (Jay Kline): Nashville, Tenn., 15-23. Memphis 24-30. New Orleans Jan. 1-6.



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Whitney, Flora, Lizzie Wilson, Kate Winfield.
Alexander, Hal, George H. Anderson, Clyde Armstrong.
Becka, Alfred, W. E. Boescher.
Albert E. Bergh, E. L. Britton.
C. J. Bulliet, Earl Burnside.
Jas. P. Butts.
Campbell, R. E., Leonard Craike, Fred Crosby, Edwin Oshman.
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Gardner, George L., Elwyn Gaston, Daniel Gray, Gordon Gunniss.

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MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

THROUGHOUT the length and breadth of our land thousands of happy men, women and children will shortly assemble to partake of that good cheer which even the thought of Christmas conveys to our minds. Families will be reunited, gifts will be exchanged with protestations of love and friendship; tables will be piled high with viands; many in the midst of their merry-making will find time to return thanks to the Supreme Giver of all Good and to bless that day, nearly nineteen centuries ago, when the voice of an angel brought to the Bethlehem shepherds "tidings of great joy."

But even in our own land, blessed by the gift of Peace, there will be many on that day without homes, without shelter or food, perhaps. This fact alone should make us grateful for that which we have and make us glad to share it with another.

Perhaps in the ranks of those whose lives are devoted to the task of entertaining their fellows, there will be some whom Christmas will find needy and alone.

It is to these also that the heart turns at this season, with a sincere wish that a part of the cheer we have might be given to them.

The world of Makebelieve, of which the motion

far from home this Yuletide; who, mayhap, are just a little lonely, just a little sad.

"I am a great friend of public amusements, for they keep people from vice."—Boswell's "Life of Johnson."

The recent acquisition by the Famous Players-Lasky Corporation of the control of Paramount and the centralizing thereby of the machinery of these companies under one head, is a natural outcome of the present tendency toward coalition and in this instance, at least, can only result in good. Concentrated methods of administration lead to greater force. This in turn means better pictures, and is perhaps an inevitable result of the increasing business. It is gratifying to know that the officers of Paramount will retain their places in the great producing and distributing corporation, since their work in the past has invariably been of a character tending to elevate the industry.

"Observe always that everything is the result of a change."—Marcus Aurelius.

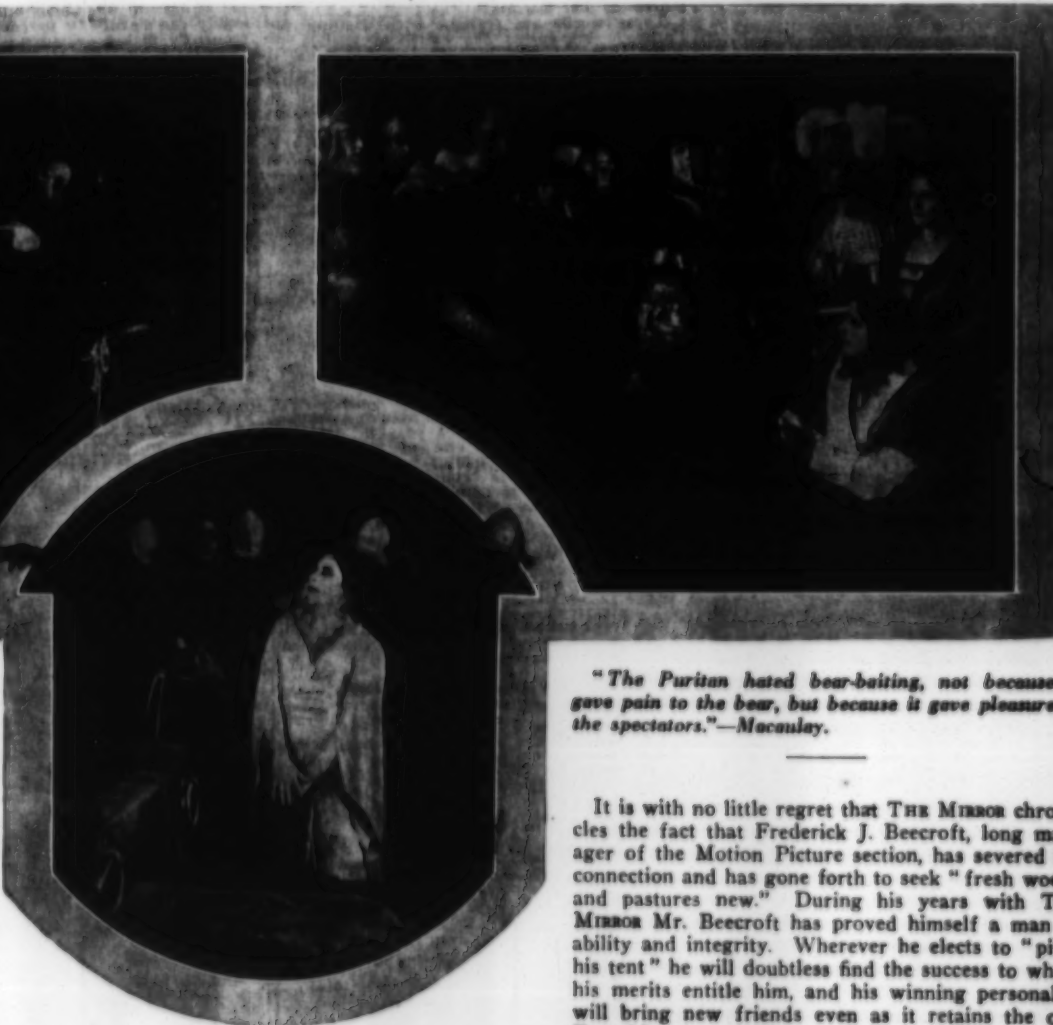
All the argument concerning the superiority of either the open market or program system of film distribution seems more or less of non-effect. Are we not prone, as a result of our residence in the

Metropolis, to become obsessed with the big city angle? Do we not forget the "small town" side of the question? There is a habit of applying the expression "small town" as an opprobrious epithet. But motion picture men must agree that the village and hamlet, remote perhaps from any large community, form one of the all-important factors in the industry. And while the big city showman may perhaps conveniently adopt the open booking system, the exhibitor in the small town may find the program a very handy method indeed. Perhaps a combination arrangement may in time be effected; meantime there is no particular need of a controversy or any bitterness. The program is not doomed. It may be that there will be fewer programs and the ones extant will be strengthened, but it will continue as one method of booking which has proved acceptable and advantageous to many. Other companies which have seen fit to adopt the State Right plan, or open booking, will continue to gain converts; but the business is increasing by leaps and bounds and there is room for everybody—everybody, that is to say, who has something worth while to offer. Those who have not will be forced out as a natural result of popular opinion and demand.

"Make your theatre the recreation center of your town."—Paramount Progress.

picture people form so important a part, has always been one of constant change. Its inhabitants have been wanderers from those olden days when they gained the title of strolling players. This has been changed to some extent to-day by the advent of the films, which have resulted in colonies, veritable cities, of screen folk, who are enabled thereby to live lives more nearly approaching the normal than is possible with their brethren of the legitimate. But even so, there is always this constant element of change; they come and go; perhaps there is a touch of the nomadic in their makeup, a heritage from the old days. So that Christmas sometimes finds them in lonely mood, far from those nearest and dearest.

Thus, while extending to every one in the industry and to all its readers everywhere, sincere and hearty greetings, THE MIRROR sends a special message of cheer to those who, perchance, will be



SCENES FROM "JOAN THE WOMAN."
Lasky Production, Starring Geraldine Farrar.

"The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators."—Macaulay.

It is with no little regret that THE MIRROR chronicles the fact that Frederick J. Beecroft, long manager of the Motion Picture section, has severed his connection and has gone forth to seek "fresh woods and pastures new." During his years with THE MIRROR Mr. Beecroft has proved himself a man of ability and integrity. Wherever he elects to "pitch his tent" he will doubtless find the success to which his merits entitle him, and his winning personality will bring new friends even as it retains the old. THE MIRROR and his erstwhile associates thereon, bid him God-speed.

ADAM HULL SHIER.



PEARL WHITE "SOMEWHERE IN GRENADA."
Scene from Pathe's "Pearl of the Army."

PATHE SLOGAN "BOX OFFICE VALUE"

Feature Policy of Efficiency and Co-operation Is Announced
by Vice-President J. A. Berst

While in the past the slogan of Pathe in its new one-a-week Gold Rooster program, "box office value based on production, star, direction, story and advertising" has rendered it highly successful, even greater activity in the feature field will be exhibited henceforth, according to the announcement of Vice President and General Manager J. A. Berst.

A careful analysis by disinterested experts of reports from exhibitors on the drawing power of feature programs has given Pathe first place," says Mr. Berst. "This is not accidental. We have determined that our five-reel pictures must have as nearly as possible the same drawing power as our serials."

These words are fraught with meaning. Pathe is known as the house of serials, which have drawn business to hundreds of theaters when other productions lacking cumulative interest were unsuccessful. The statement that a feature program is to be built in such a way as to nearly approach the serial in drawing power is therefore of importance to the industry.

Pathe feels safe in claiming that no feature company will issue seven releases that will average as high as these seven coming Pathe pictures:
Gladys Hulette in "Her New York."
William Courtenay in "The Hunting of the Hawk."
Mollie King and William Courtenay in "Kick In."
William Courtenay and Alice Dovey in "The Romantic Journey."
Baby Marie Osborne in "Twin Kiddies."
William Courtenay and Lillian Greuze in "The Recoll."
Doris Kenyon and Holbrook Blinn in "The Empress."

Through the largest and most consistent national advertising in the industry—the company spends \$500,000 a year in newspapers alone—through one of the most widely circulated news films in the world, the name of Pathe is brought home every day to the motion picture theatergoers and prospective patrons of the photoplay house. The exhibitor of Gold Rooster plays reaps a golden harvest from this advertising backed by quality film.

BIG FEATURES ON THE METRO LIST FOR NEW YEAR

1917 To Be Started With Many Important Productions with Star Leads

Metro's releases from January 1, 1917, to March 19 inclusive embrace a number of important feature productions with well known people in the leads and in the supporting casts. There are a dozen pictures in all in this period of time as follows:

Jan. 1, "Vanity" with Emmy Wehlen as star; Jan. 8, "A Wife by Proxy" with Mabel Taliaferro as star; Jan. 15, "The White Raven," Ethel Barrymore; Jan. 22, "The Promise," Harold Lockwood and May Allison; Jan. 29, "The End of the Tour," Lionel Barrymore; Feb. 5, "The Weaker Sex," Mme. Petrova; Feb. 12, "One of Many," Frances Nelson; Jan. 19, "Threads of Fate," Viola Dana; Jan. 26, "The Belle of the Season," Emmy Wehlen; Mar. 5, "The Secret of Eve," Mme. Petrova; Mar. 12, "The Beautiful Lie," Frances Nelson; Mar. 19, "The Hidden Spring," Harold Lockwood and May Allison.

Besides this dozen Metro will have another New Year's offering to the public in its stupendous serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars. The serial is in fifteen

"JOAN THE WOMAN" ON XMAS

Lasky Production with Geraldine Farrar as Maid of Orleans
Coming to Forty-Fourth Street Theater

With Geraldine Farrar in the role of the immortal Maid of Orleans, Cecil B. DeMille's ten-part photodrama, "Joan the Woman," based on the story of Joan of Arc, will have its first public showing at the Forty-fourth Street Theater, New York, on Christmas day. The presentation will be made by Jesse L. Lasky and the engagement will continue indefinitely at the big metropolitan theater. Future exhibitions in other cities continues a matter of mystery.

The photoplay was written by Jeanie MacPherson. It took more than four months in the making. Miss Farrar was at the Lasky studios in California all last summer appearing in the part of the Maid of Orleans. No figures have been given as to the cost of the spectacle, although an intimation of the lavishness of the production is contained in the list of the cast, among whom in addition to Miss Farrar are Wallace Reid, Hobart Bosworth, Theodore Roberts, Raymond Hatton, Charles Clary, Cleo Ridgely, Marjorie Daw, James Neill, Horace B. Carpenter, Tully Marshall and others. Alvin Wyckoff was the photographer. Mr. DeMille, who is director-general of the Jesse L. Lasky Feature Play Company, has devoted himself almost exclusively to this master production for more than the past half year.

Leaving Los Angeles a week ago Mr. DeMille stopped in Chicago long enough to show the completed picture to Miss Farrar, who is in that city appearing with the Chicago Opera Company preliminary to her engagement with the Metropolitan Opera Company in New York. Jesse L. Lasky also attended the private exhibition, having gone to Chicago from New York to meet the party.

Considerable favorable comment was caused by Mr. DeMille's announcement on his arrival in the East that he had named the photoplay "Joan The Woman" instead of "Joan of Arc."

"The title 'Joan The Woman' far better expresses the thought of the photoplay," said Mr. DeMille while discussing this detail. "It is true that no woman of history in all time is better known to the public of all nations than Joan of Arc, or the Maid of Orleans, as she is called, but the thought we were particularly eager to convey was the humanness of this remarkable woman, who at nineteen was commander-in-chief of the armies of France and who single handedly awoke a nation from an unpatriotic sleep into such activity and valor that France for all time has continued a free nation."

"Now that the work is finished and the picture is ready for the public I wish to acknowledge the whole-hearted co-operation which I received during its making from everyone associated with me, from the star, Miss Farrar, to the men and boys of Joan's army. No other art I can think of offers such rich reward to those who are devoted to it as that of motion picture producing by reason of the intimacies it creates among the workers."

"I shall remain in the East for several weeks until after the premiere of the picture in the Forty-fourth Street Theater. Part of my time will be devoted to the Eastern studios, as I always find on one of these trips much of value to see and learn. In order that even for a few days I shall not be out of touch with production affairs, I will supervise the preliminaries incidental to the making of the George M. Cohan photoplay, 'Broadway Jones,' which will be released by Artcraft Pictures Corporation." Since he was last in the East Mr. DeMille has been made president of the Oliver Morosco Photoplay Company, one of the subsidiaries of the Famous Players-Lasky Corporation. He said that the co-operative plan of producing between the Lasky and Morosco studios in Hollywood was working for greater efficiency in production and better photoplays.

LOVE INTEREST IN "GARDEN OF ALLAH"

Those Who Have Seen Selig Picture Remark the Intensely Interesting Episodes of This Nature

The value of the love interest in a photoplay can hardly be overestimated, and it frequently makes or mars a picture. If the drama is devoid of love interest it often fails to please. On the other hand if a production for the screen abounds in strong, passionate love scenes and love episodes, it is almost certain to strike the popular chord and to enjoy a long life. However, the love interest portrayed in motion pictures must be artistically presented and sincerely enacted. Artificiality in love scenes, a lack of sincerity—in other words, self-evident acting, will ruin any production whether it be for the screen or the stage.

Authorities who have been permitted to

see private showings of the forthcoming Selig production, "The Garden of Allah," have remarked on the intensely interesting and absorbing love theme carried all through the ten spectacular reels.

Helen Ware enacts the role of the woman in the story and Tom Santschi that of the stranger who, sacrificing all for love finds that love is all. These artists are supported by a talented company of players personally selected by William N. Selig for the types they portray. There are Oriental cities, glimpses of the Sahara desert, caravans of camels, nomad tribes and all that goes for colorful atmosphere. The Selig Company will soon make definite announcement of plans for exploitation of this film.

chapters, each chapter consisting of two reels. More than \$500,000 was spent on the production, in which 600 people took part.

GORDON LAURENCE PROMOTED

Gordon Laurence, who for the last eight

months was publicity manager of the Chicago branch of the Greater Vitagraph Company, and previously held the same position in the Cleveland office, in accordance with the policy of promotion from the ranks, has just been elevated to the home office advertising department of that company, to begin his duties immediately.



(C) Frank Hill, N. Y.
HELEN WARE, Selig Star.

Helen Ware, the well-known star, enacts the leading feminine role in the Selig production "The Garden of Allah," soon to be released. In a recent interview, Miss Ware said: "I have always been an ardent admirer of Robert Hichens' wonderful character, 'Domini Enfield,' and I was pleased with the opportunity offered me by Mr. Selig to visualize her on the screen. There are many opportunities for emotional work during the action of the absorbing story."

Victor Moore and the company to support him in Kiever Komedies left last week on the S. S. Apache for Jacksonville, Fla., to make pictures in the Kiever Studio. En route on the boat they will make a comedy called "The Moneyless Honeymoon."



"THE FEMALE OF THE SPECIES."
Triangle-Kay Bee, Featuring Dorothy Dalton.

McCLURE PICTURES' MAGAZINE "AD" CAMPAIGN

Aid to Exhibitors is Outlined for "Seven Deadly Sins"

McClure Pictures, Inc., announces this week the details of the campaign of magazine advertising that will be one of the many publicity aids for the exhibitor who books the "Seven Deadly Sins," the McClure series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges.

The action story of the "Seven Deadly Sins" is now running in *The Ladies' World*. Twenty-four other magazines of national circulation will carry large displays heralding the "Seven Deadly Sins." The total sworn circulation of the twenty-five magazines used for advertising the "Seven Deadly Sins" is 11,421,100 copies of each issue.

Estimating that each copy is read by five persons, the total circulation of "Seven Deadly Sins" displays will be more than fifty million.

The magazine advertising campaign will extend over January, February, March and April.

Besides the magazine campaigns thousands of lines of advertising will be carried in the daily newspapers throughout the country.

In order to test the interest in the "Seven Deadly Sins," coupons are being inserted in many of the magazine advertisements. These call for a Shirley Mason souvenir and are to be filled out by motion picture fans who want to see the "Seven Deadly Sins." Although this coupon has appeared thus far only in *The Ladies' World*, nearly 100,000 motion picture patrons have sent them in, each one naming the theater in his home town in which he wants the series to be shown.

THREE STAGE HITS TO BE PRODUCED BY ESSANAY

"On Trial," "Young America," "Hawthorne of the U. S. A." are Secured

Film rights to three Cohan & Harris productions, all of which were legitimate successes, have been secured by President George K. Spoor, of Essanay, and work on the screen versions will be started soon after the first of the year. These plays are: "Hawthorne of the U. S. A.," "Young America," "On Trial."

The first named was one of the most popular types of romantic plays ever staged. It enjoyed phenomenal runs in New York, Chicago and on the road. Douglas Fairbanks was the star.

"Young America" was the intensely human story built around a boy's love for a dog.

Few dramatic offerings of the past decade have met with the success of "On Trial."

James K. Young, one of the best known directors of the motion picture industry, has been obtained to produce these features, each of which will be designed for a screen time of approximately one hour and twenty minutes.



Unit, N. Y.
KING BAGGOT.

King Baggot has purchased "Absinthe," the sensational production in which he was starred, made by Herbert Brenon, in Paris, and will starlight it. The picture proved a tremendous box-office winner in its first form, but Mr. Baggot has brought it up to the minute, inserting new titles, new scenes, etc., so that it far outclasses the original picture completely. For a short time Mr. Baggot will arrange to make personal appearances in the larger theaters for starlight buyers, adding materially to the value of the showing.



HAROLD LOCKWOOD AND MAY ALLISON,
In "Pidgin Island," Metro-Yorke.

"SNOW WHITE" TO BE IN SIX REELS

For First Time in Paramount History an Extra Reel Will Be Added; Released Christmas Day

The Famous Players adaptation of "Snow White," starring Marguerite Clark, has proved so delightful that the producers have decided to make it the first six reel picture ever released on the Paramount Program. The average Paramount picture consists of only five parts, any variation being in the direction of abbreviation.

This decision on the part of the producers to add an extra reel to their Christmas day release places them in the role of the Santa Claus of the film industry. The exceptional quality of the production may best be judged by the fact that Marguerite Clark was so impressed by it that she broke a hitherto inflexible rule and sent the following telegram to the Paramount exchanges throughout the country. Miss Clark writes as follows:

"I am simply delighted over the successful result of our 'Snow White.' In beauty of setting, perfection of photog-

raphy, charm of story, and delicacy of direction it has exceeded every dream and hope I had. It is one of the best pictures I have ever seen, and the modest part I have taken in so notable a production is I think better than anything I have ever done on stage or screen. So I am perfectly gratified. I feel that I could give no better Christmas present to my millions of unknown friends.

"MARGUERITE CLARK," "Snow White," which was produced by arrangement with Winthrop Ames, was made a Christmas Day release because of its holiday spirit. J. Searle Dawley is director.

Prominent in support of Miss Clark are Creighton Hale, one of the best known stars of serial pictures on the screen, who plays the prince in "Snow White"; Lionel Braham and seven celebrated midget players who are seen as the Dwarfs.

HOUSE JAMMED FOR "FALL OF A NATION"

Montreal Exhibitor in Trouble Because of Drawing Power of Vitagraph—V. L. S. E. Film; Other News

B. L. Perry, the manager of the St. Denis Theater in Montreal, Canada, was arrested a week or so ago for over-crowding his house. "The Fall of a Nation," by Thomas Dixon, with music by Victor Herbert, was the attraction. The seating capacity of the St. Denis is 2,600, and Mr. Perry was charged with having admitted almost a thousand beyond this number into the theater.

The performances complained of occurred on the day after All Saints, a big French holiday, when a slump in attendance is usually the case.

A compromise between Mr. Perry and W. C. Gookin, Canadian manager for "The Fall of a Nation," which is being distributed by Vitagraph-V. L. S. E., was reached, so that the run of the picture at the St. Denis was extended, all other programs being shelved for the time being, and an extra print of "The Fall of a Nation" for Mr. Perry's use was obtained.

Director W. P. S. Earle recently saved Alice Joyce from probable serious injury by quick action in seizing the bridle of the plunging horse on which the film star was riding. They were at work on some of the road scenes in "Who Shall Cast the First Stone?" a forthcoming Vitagraph-V. L. S. E. release and the animal which Miss Joyce was on became frightened, started to rear and plunge. Then the horse bolted but the director just managed to grasp the bridle in time.

There is hardly a nation left from which Anita Stewart can play a character of that country without it being a repeater. Her

films have taken her all over the globe and in the last two she played a French barmaid and a Russian peasant girl. Her French characterization appears in "The Girl Philippa," the Robert W. Chambers story, in which Miss Stewart will make her Rialto debut on Dec. 24. The Russian role was in the Vitagraph-V. L. S. E. production of "The Glory of Yolanda."

Life to all the players in "The Secret Kingdom," the new fifteen-episode adventure serial which is released on Dec. 25 through the Vitagraph-V. L. S. E. exchanges, was not one sweet song—not by any means. Charles Richman and Dorothy Kelly, the stars, and Arline Pretty and Joseph Kilgour, next of kin, led anything but the simple life during its filming.

The plot of "The Secret Kingdom" starts its characters off in the secret kingdom of Allania, which is the local for the first episode. Then the next thirteen episodes are played in America and the final chapter jumps back to Allania, but it is the twelfth episode that was the most strenuous. Miss Pretty justly has the strongest complaint to make because in one of the scenes she got all tangled up in a real fire and had a narrow escape. But hazardous work was not only done by this actress. The whole cast and the directors had a hard time of it.

The story of "The Secret Kingdom" was written by Louis Joseph Vance and it was scenarized by Basil Dickcy. The company finished the last episode of the serial a month before the first one is to be released—something of a record.

FAIRBANKS TO MAKE TRIANGLE PICTURES AT FORT LEE

Will Have Mildred Harris as His Leading Woman

Douglas Fairbanks, Triangle star extraordinary, is to make pictures at Fort Lee, reopening the Triangle studios there.

Mildred Harris, the fifteen-year-old Fine Arts favorite, who made a lasting impression in the role of the ingenue with Sir Herbert Beerbohm Tree in "The Old Folks at Home," will appear as Fairbanks' leading lady at the star's personal request, as he considers her one of the most promising young actresses in the pictures. She is a blonde of the real blue-eyed, golden-haired type, and recently won first prize in a California beauty contest.

It is said that John Emerson, who is directing Fairbanks' current production, "The Americano," will continue to direct the famous comedian during his winter season at Fort Lee.

AT THE RIALTO

William S. Hart in "Truthful Tulliver" is the principal film attraction at the Rialto this week.

For sure-enough frontier excitement "Truthful Tulliver" is all that the most exciting lover of Western drama could ask. The romance of the story finds an ideal exponent in the beautiful Alma Reuben, and there is other excellent work on the part of Norbert A. Myles, Nina Byron, Walter Perry, and Milton Ross.

The comedy of the week is an up-to-date burlesque on the story of Damon and Pythias. It is from the Universal Studios. "The Grand Canons of New York" is the novel scenic number on the program. Mr. Rothapfel edited and scored the topical digest as usual, using the cream of the news pictures and giving them added interest by his musical accompaniment.



MAX LINDER OF ESSANAY

He's a super-knut!

But that isn't an insult, however.

Transported across the Atlantic and then dissolved into a tongue we understand it means that he is a "fop," a "dandy," and a "dude" all rolled into one and then multiplied by three.

That's Max Linder, the famous European comedian who has come to America at a record salary to make comedies for Essanay.

In England a "knut" is the expression for a man constantly dressed in the height of fashion. Max brought forty-six trunks of clothes with him to America. His interpreter dryly explains that up to forty trunks a man is a "knut," but anything above that makes him a "super-knut."

A Christmas Carol

BY CHARLIE CHAPLIN

Do you know who I always envy round Christmas time? Well, it's the old chap with the long white whiskers. I'd like to be Santa Claus for thirty days once every twelve months. Children are fond of me and they love Santa Claus with undying affection.

Every time Christmas comes around and I find myself in this land o' sunshine and showers instead of knee deep in snow, I have reminiscences. I remember Christmas in London in the old days when it was hard searching for me to get sixpence so that I might see the Christmas pantomime spectacle at Drury Lane, "Jack and the Beanstalk," "Puss in Boots" or "Cinderella."

I used to watch the clowns in the pantomimes breathlessly. They were clever fellows. There were Montgomery, Laffin, Brough, Cameron—all high class performers. Every move they made registered on my young brain like a photograph. I used to try it all over when I got home. But what I think of now is the rapt attention with which six or seven thousand boys and girls would watch the clowns work. It was slapstick stuff. Everybody used to say that sort of thing would be dead in another ten years.

What has happened is that pantomime, through motion picture development, has taken the lead in the world's entertainment. My early study of the clowns in the London pantomimes has been of tremendous value to me. What I learned from them has been supplemented by original research.

Some day, when I get rich enough, I'm going to visit my old home in England made up as Santa Claus, with all sorts of presents for all sorts of children and I'm going to have the waifs follow me round in the snow, singing outside poor people's windows.

"Good Christians all rejoice-
With heart and soul and voice."

And then somebody'll hand me out a mug of hot toddy and I'll hand in my presents for the kiddies, taken out of an automobile trunk because no reindeer team could haul what I want to take along.

Boy! I'd like a slab of roast beef that's been cooked on a spit, and a big helping of old-fashioned plum pudding for my Christmas dinner. Instead of that I'll get some kind of a ragout and grapefruit salad....
Boy!...Camera!"

EARLE WILLIAMS IS BETTER

Vitaphone Star Ill. is Now on Road to Recovery

Among the friends of Earle Williams, Vitaphone star, was great when it became known last week that the famous screen player not only was ill at his home but was deemed to a dangerous and immediate operation.

At the fall of all, the situation cleared up yesterday with the report that no operation would be performed and that the malady had been checked in time. With about two weeks rest, the doctor said, Mr. Williams would be able to resume work.

A fortnight ago, in the midst of scene-making in "Arsene Lupin," in which he is playing the title role, Mr. Williams became ill and then chilled. He continued his work late into the night; the next morning he had a cold. He kept at his task for three days more and then he was forced to take to his bed.



(C) Frank Hill, N. Y.
ANN MURDOCK.
In "Navy," McClure Pictures.



MAE MARSH.

First Star of Goldwyn Pictures.

Serious, grave, professional gentlemen write learned works about the riddle of personality and seek to explain it. But, in the main, they make studies of temperament, of dual natures and things of that sort. Perhaps they will, like yourself, wish to know about Mae Marsh, the new Goldwyn Pictures star who is known to millions of persons through her appearance as the featured player in "The Birth of a Nation," "Intolerance," "The Escape," and other David W. Griffith masterpieces.

Mae Marsh has a photographic personality that is actually baffling. Without make-up accessories, without changes of costume and while seated just a few feet away from you, she will change in feature until she is no longer Mae Marsh, but is any of a half-dozen famous women known and beloved by all of you.

MARIE DRESSLER FORMING COMPANY

To Produce Series of Pictures for Release Through Mutual—Notes of Interest

Marie Dressler, star of the legitimate stage, is to become a producer as well as actress for the films with the formation of the Marie Dressler Motion Picture Corporation, whose product will be released through Mutual.

President John R. Freuler of the Mutual Film Corporation has confirmed rumors of the deal, following a series of negotiations opened at the Mutual's New York offices and closed at the Chicago executive offices between Mr. Freuler and Mr. J. H. Dalton, husband of Miss Dressler.

It is understood that the first work of the new company will be the production of twelve two-reel feature pictures, based upon and under the title of "Tillie's Nightmare," the big and highly successful Marie Dressler hit in which she achieved perhaps her greatest success on the speaking stage, and presenting Miss Dressler in a part in which she is known to almost every man, woman and child in America.

Frank Powell has engaged Robert Elliott as leading man for Nance O'Neil in the first of the series of O'Neil pictures which will be produced by the Frank Powell Producing Corporation and distributed through the Mutual Film Corporation. This will be a picturization of "Mrs. Balfame," the first of Gertrude Atherton's novels to be transferred to the screen, and in which Mr. Elliott will play "Dwight Rush."

Since his completion of "The Sequel"

and "The Diamond from the Sky," Director Edward Sloman has finished two William Russell pictures, "Lone Star" and "The Twinkler." He has been appointed Mr. Russell's regular director, and will supervise the production of the series of Mutual Star Productions which William Russell will be featured in at the American studios during the coming year.

On Monday, December 25, Ethel Grandin, starring in a two-reel drama, entitled "Indiscretion," will be offered.

"Tours Around the World," embracing beauty and historic spots, the world over, will be shown Tuesday, December 26, 1916.

On Wednesday, December 27, "Mutual Weekly," showing all of the interesting news events of the week in one reel and "See America First," a scenic, on the same reel with "Kartoon Comics," drawn by Harry Palmer, will be released.

A one-reel comedy, entitled "Peter's Perfect Photoplay," featuring Bud Ross, is scheduled for Thursday, December 28. Mary Miles Minter, "Lovely Mary" of Mutual, will appear in a five-part Mutual Star Production entitled "The Innocence of Lisette," the week of December 25. This production is from the pen of Bessie Boniel and was scenariorised by Arthur H. Gooden. The production was filmed at the American Mutual studios under the direction of Miss Minter's director, James Kirkwood. It is said to be a highly entertaining film.

REALISM IN ART DRAMAS PICTURE

Scenes Actually Taken During Dansant at the Ansonia for "Lash of Destiny"

When the motion picture director wants a scene nowadays, if there is any possibility of getting the "real thing," he will go to almost any limit to get them. When "The Lash of Destiny" was made a picture producer ventured to invade the sacred precincts of a the dansant to make his pictures.

The story of the picture calls for a cabaret setting, with Gertrude McCoy, the star, working as a performer. George Terwilliger, the director of the production, desired a larger and more elaborate setting for these scenes than could be obtained in a studio. After considerable difficulty, he obtained permission from the management of the Ansonia Hotel, New York, to take the necessary scenes in the tea room of that hostelry.

A number of lights were set up in the room, carefully concealed behind banks of flowers and cameras placed so that they would not be seen by the diners. No mention was made to the guests of the picture that was to be made there, and the camera men caught all of the dancing and jollification. Needless to say, the action was more natural and unaffected than could possibly have been the case if a number of "extras" had been utilized. The picture was released Dec. 21, being the first from the company.

EXCHANGE MANAGER FOR WORLD FILM BREAKS INTO RHYME

Jack Weil of St. Louis Apostrophizes "Brady Way" in Films

Jack Weil, author of the following effusion, is manager of the World Film Corporation's St. Louis exchange, recently promoted from the position of salesman:

"WHEN—"

When you know that you can do it, and you have the nerve to try, and the grit to stick right to it, and all obstacles defy; when you've confidence behind you, and determination too, then success is bound to find you; fortune's bound to smile on you.

When no thought of failure presses, and on laziness you frown; when misfortune and distress cannot keep your courage down; when you smile at every fetter, and all barriers can buck, then the "world" will like you better for your fortitude and pluck.

When no pessimistic spouter can discourage you a bit, when you cease to be a doubter, but can show that you are "it"; when you're feeling in fine fettle, and hang on with courage bold, then's the time to prove the metal in your make-up is pure gold.

When you don't give in a second to despair, or doubt or dread, but "MAKE GOOD" to those who reckoned that you'd never get ahead; when you cease your somber sighing as the little fears assail, you come pretty near denying there is such a word as "FAIL."

When you dodge each stinging missile that the knockers heave at you, but can sing and blithely whistle when you're feeling glum and blue; when you let no streak of yellow turn to any failure plan, then you'll show the "world," old fellow, that you're every inch a man.

You can win the daily battle and can wear the victor's crown, and you're bound to make things rattle if you'll just refuse to "bow." Chuck your coat and show your muscle, and you'll reach the top some day, just by keeping on the bustle—it's the safe, sane "Brady Way."

GEORGE COHAN WILL WRITE EXPRESSLY FOR SCREEN

Such is Announcement from Artercraft Pictures

One of the most significant announcements which have come from the motion picture companies in many months is the statement from Artercraft Pictures Corporation that at last George M. Cohan had decided to devote himself seriously to the writing, staging and acting of photoplays. While scores of well-known stars of the stage at various times in the past few years have capitulated to the motion picture lure (some gloriously, other less so), Mr. Cohan has heretofore repeatedly refused all offers.

Mr. Cohan's pictures will be distributed through Artercraft Pictures Corporation, which also controls Mary Pickford's new films.



"THE DEEMSTER"—ARROW
Derwent Hall Caine and Marion Swayns



SCENE FROM "A MORMON MAID."
Lasky Picture, with Mae Murray as Star.

NOTED AUTHORS FOR GOLDWYN

Group of Famous Playwrights to Provide Scenarios for
New Company's Stars

On the assumption, evidently, that the ability and reputation of the author is one of the essentials to screen success, the new Goldwyn Pictures Corporation, the Goldfish-Selwyn-Hopkins alliance, has announced that it will have first call upon the services and advice of Bayard Veiller, Avery Hopwood, Irvin S. Cobb, Margaret Mayo, Edgar Selwyn and Rol Cooper Me-
sroe.

All of these are playwrights who have provided a long list of tremendously successful plays that established the theatrical producing arm of Selwyn & Co., as one of the biggest factors in American theatricals.

Margaret Mayo, as the head of the scenario department of Goldwyn Pictures, is seeking to create a powerful literary organization for the new company naturally gave first thought to the men whose staged works have had such immense box office values.

Mr. Hopwood with "Seven Days," "Nobody's Widow," "Fair and Warmer" and "Our Little Wife," had created for himself as an author a position almost without parallel in the history of dramatic authorship. His advent into motion picture authorship gives a clue to the improvements which Goldwyn Pictures are destined to bring to the screen.

Bayard Veiller, as the author of "Within the Law," wrote the play that has been the greatest moneymaker of the past decade and seems now to have duplicated that initial success with another quite as great, "The Thirteenth Chair." Thus far his work has not been seen on the screen.

Irvin S. Cobb, with an audience of millions of readers in every part of the world,

has with but two exceptions undertaken nothing for the screen, so that his first multi-reel drama for Goldwyn Pictures will be in the nature of a debut for him in pictures.

Rol Cooper Meesroe, now brought into authorship for the cinema, has written in quick succession, "Under Cover," "It Pays to Advertise," "Under Fire" and "Under Sentence" and "Potash and Perlmutter in Wall Street," in collaboration with Montague Glass and "Back Home" in association with Irvin S. Cobb. He is one of the newer forces in the American theater, a dramatist of remarkable vitality and capacity for surprises. Only one of his plays has ever had screen production.

Miss Mayo, as author of "Polly of the Circus," "Baby Mine," "Twins Beds," and other great plays, has proved herself to be perhaps the foremost writer of delightful farces among all American authors. She has no less than two new productions ready for Goldwyn stars.

Edgar Selwyn, besides having been both an actor and playwright, and having other productions for Goldwyn Pictures, brings his fine knowledge of stagecraft and management to the new company.

Arthur Hopkins, the discovered and joint producer with Cohan & Harris of "On Trial," one of the stage's most sensational successes, has always revealed an almost psychic sense with regard to "new authors."

Mr. Hopkins will also announce through Goldwyn Pictures Corporation, in a few days, a distinguished group of literary experts whose co-operation he will have both in stage and art management. The entry of this group into film production will give added prestige to the motion picture.

"ETERNAL SIN" IS TO BE BEAUTIFUL PRODUCTION

Brenon Picture, for Release by Selznick, is Renaissance Story

It would be hard to imagine a contrast greater than that which will, according to all indications, distinguish Herbert Brenon's forthcoming production, "The Eternal Sin," from his last picture, "War Brides." Florence Reed will star as Lucretia Borgia in the new film, which will be a Selznick release. "War Brides" was ultra-modern, taken from play written by a woman, its theme a tremendous social struggle, and its scenes naturally confined to places which, while extremely picturesque, did not permit the artist to indulge his sense of the beautiful. "The Eternal Sin" goes back to the Italian Renaissance, is from a drama by Victor Hugo, the immortal author of "Les Misérables," its story essentially a drama of persons instead of classes, and its scenes, costumes and all accessories of the most exquisite beauty. Herbert Brenon denies that there is any truth in the rumor that he was preparing to abandon the photodrama for the theater. The story was apparently caused by the fact that Brenon is producing a vaudeville act in his spare time.

The Pathe News is now being shown in every picture theater of New York's theatrical district.

"INTOLERANCE" OPENS IN PHILADELPHIA AND PITTSBURGH

D. W. Griffiths on Ground to Arrange for Productions

D. W. Griffiths having started his "Intolerance" in Chicago on what promises to be a record-making engagement is in Philadelphia, where he has been directing the final elaborate arrangements for the presentation of the spectacle at the Chestnut Street Opera House. Both the Philadelphia and Pittsburgh openings took place on the same night this week, Friday, Dec. 22.

A road organization due for a Southern tour commenced its season at the Montauk Theater, Brooklyn, last week.

Christmas Day the Canadian company begins a two week's engagement at His Majesty's, Montreal.

The three organizations in the Far West which have been earning greater profits than those resulting from the "Birth of a Nation" engagements in the same territory still continue to show gratifying receipts, despite the fact that Christmas is approaching.

ONE A MONTH IS NEW POLICY OF ARTCRAFT PICTURES

Plans Well Under Way for Forthcoming Release, is Announced

With the conclusion of 1916 not far off, the Artcraft Pictures Corporation, through its President, Walter E. Green, announces that beginning with the new year it will inaugurate a new policy of one master-production a month, each subject upholding and improving the high standard already established by this organization. The initial production to be released under the new policy of Jan. 8 will be Mary Pickford's second Artcraft subject, "The Pride of the Clan," produced by Maurice Tourneur, this to be followed in February by the first George M. Cohan offering, "Broadway Jones."

Mr. Green says: "Plans for the increase of our output to the extent of one extraordinary production each month commencing with the new year are now well under way. Although we are still young it has not taken us long to realize that Artcraft standards and policies will have material effect upon the motion picture industry during the coming year."

TWO SELZNICK FEATURES

"Argyle Case" and "Panthea" Shortly to be Seen

The methods of the modern detective as contrasted with those of the impossible sleuths of fiction will have their first screen portrayal when Robert Warwick appears in the Selznick-Pictures production of the detective play, "The Argyle Case." This is the play on which the internationally famous detective, William J. Burns, collaborated with Harvey J. O'Higgins and Harriet Ford, and which was presented with tremendous success on the stage a few seasons ago with Robert Hilliard as the star.

Mr. Warwick is rapidly completing the picturized version of this intensely interesting play at the Selznick Studios, in New York, under the direction of Ralph W. Ince.

Norma Talmadge, perhaps the most popular of the younger school of motion picture stars, and who recently left the Triangle Co., to appear as the star of her own producing company under the Selznick banner, will soon be seen in the first of her new productions, "Panthea." This is a picturization of the famous novel by Monckton Hoffe in which Mme. Olga Petrova starred in this country and which was received with acclaim by the public and press throughout Europe just before the war.

The picture is finished and will be given its first public showings just after the New Year. It is reported to be an intensely powerful and dramatic production with one of the most appealing love stories ever seen.

NOVEL IDEA FOR "CRISIS"

A motion picture film has been produced in connection with Selig-Sherman-Elliott's "The Crisis," by the Historical Industrial Motion Picture Company of St. Louis, showing, among other things, the original "Jenny Carver" as she appears today and her home at Glencoe, Missouri; the historic old court-house, built in 1839; the Carver Mansion and Winston Churchill, the author. This film is used for advance publicity.

TO CONFER ON BILL

William H. Kemble has gone to Washington to confer on the Smith-Hughes bill with Senator Hoke Smith and Representative Dudley M. Hughes, sponsors of the Federal Film Regulation bill now before Congress. The bill has been favorably reported by the Committee on Education by a majority of eleven out of fifteen. Kemble represents the International Association of Rotary Clubs as chairman of the Motion Picture Section in Rotary.



Hartsook, L. A.
ERNEST SHIPMAN
Recently Selected as Business Manager of
Williamson Brothers Submarines
Film Corporation.

FOX CREATES BIG STAFF TO EXPLOIT ANNETTE KELLERMANN FILM

Nation Is Covered by Publicity Purveyors for "A Daughter of the Gods"

William Fox has created one of the biggest publicity staffs of the country for the nation-wide campaign of "A Daughter of the Gods." Each large city is treated as an individual unit, with a veteran showman in charge, assisted by hustlers in the literary and outdoor advertising departments. Boston will be in the charge of E. V. Giroux. His associates in the New England campaign are Joseph di Pena, James Decker and John Luce.

Ben Stern is to manage the Chicago run, with Jack Lait to look after the press and "Jim" Decker to make billboard contracts. Louis Stern is the "elder statesman" entrusted with Louisville and St. Louis.

The Detroit company will start at the Washington Theater there on Christmas week with Edwin B. Tilton in charge. Victor Harmon will pilot "A Daughter of the Gods" at the Belasco Theater, Washington, D. C., and Will O. Wheeler will be the helmsman at the Wieting Opera House, Syracuse.

San Francisco and Los Angeles will be handled just like the big Eastern units. The first appointment is that of "Colonel" Ned Holmes, who goes to the coast to prepare and manage the run at the Savoy Theater, San Francisco.

John Zant is Mr. Fox's trusted right bower in the work of staging the spectacle. The big job of bookings is capably handled by Charles A. Miller. Randolph Lewis gets up national publicity schemes and stuff to road agents. W. C. Thompson attends to the New York daily newspaper work, and Henry MacMahon, the general press representative, supplies material to the literary periodicals. At the head of the whole system of organizations is Winfield H. Sheehan, Mr. Fox's general manager.



Hartsook, L. A.
GLADYS BROCKWELL
In "The Honor System." Fox



Asped, N. Y.

COHAN AND LASKY CONFER

George M. Cohan is getting some fine points from Jesse L. Lasky of the Famous Players-Lasky Corporation in connection with the production of his initial photoplay, "Broadway Jones," to be released by Artcraft Pictures. Through the courtesy of Mr. Lasky it was possible for Cecil B. DeMille to accept Mr. Cohan's offer to supervise the production of "Broadway Jones" and this photo was taken immediately after Mr. Lasky had given his consent in the matter.

FEATURE FILMS OF THE WEEK IN REVIEW

"THE WORLD AGAINST HIM"

Five-Part Drama Featuring E. K. Lincoln and June Elvidge. Produced by Paramount Under the Direction of Frank Crane. Released by World.

Mark West E. K. Lincoln
Alice Blodgett June Elvidge
Hamilton Welsh John Salapolsky
Mrs. Boyd Fred Truesdell
Mrs. Young Julia Stuart
Scott Pace Scar Face
Pete Nicholas Dunaway
Vivian Gould Viola Benton
Don Rodgers Edward Borein

The theme of "The World Against Him" deals with the unwritten law and with a strange romance which begins after, instead of before, marriage. The heroine, Alice Blodgett, learns two days before her twenty-fifth birthday that she must be married by that date or forfeit a fortune; as her fiancé is in Hong Kong, she accepts the rather gruesome suggestion of her family lawyer that she marry a man condemned to death for murder, whose execution will release her from the strange bond. The condemned man escapes from prison and his bride again considers him in Montana, where she learns the true nobility of his character and that the murder he committed had extenuating circumstances. The oddly united couple escape over the border to Canada to begin life anew.

The main idea in this plot is ingenious and the sort of thing that one type of audience might consider "strong" and another "morbid." At any rate, the spectacle of the weird wedding to a condemned man in the shadow of the prison walls, is at least original, which is a rare quality in this type of play. The incidents which lead up to the murder are also unbacked and gain the sympathy of the audience for the hero who takes the law into his own hands, although the wisdom of presenting any appeal to the "unwritten law" is questionable. The delightful outdoor settings in the midst of pine-covered mountains are a refreshing contrast to the prison, hospital and deathbed scenes, which seem unnecessarily emphasized.

E. K. Lincoln was grim and determined in his scenes as the avenger and in his scenes as Alice Blodgett. June Elvidge made a somewhat passive heroine as Alice Blodgett. An effective, though slight, bit of work was done by Ruth Findlay, who was excellently cast as the invalid sister.

The unusual nature of the plot and especially the dilemma of the heroine should be featured by exhibitors in advertising this feature if somewhat gloomy drama.

A. G. S.

"JOY AND THE DRAGON"

Five-Part Drama Written by Will M. Hitchcock and Produced by Balboa Under the Direction of Henry King. Released by Pathe Dec. 31.

The two survivors Babe Marie Osborne
The hero Henry King
The villain Mollie McConnell
Miss Joy J. Colton Landis

The familiar and always popular themes of the regeneration of a wayward youth by the unconscious efforts of a sweet little child and the prodigal son are used interestingly in "Joy and the Dragon." The idea in this film has been used before, but the remarkable acting of Babe Marie Osborne lends a great deal to freshen them up. This little child is a natural screen actress and it is a delight to watch her performance, which lacks all traces of precociousness, so often present in tiny screen stars. She is a child child.

However, the performance of the star does not by any means overshadow the other members of the cast. Each one does very capable work. Henry King, who also directed the picture, is sincere in his portrayal of Hal Lewis, the wayward young man who afterward turns straight and returns to his home. The role of matron of the orphan asylum, who uses her position to shield a band of thugs, is consistent. J. Colton Landis makes a true crook and the actor that portrays the janitor of the asylum deserves praise. In fact the players in this film help the story along in valuably.

The direction is good. The situations follow one another in satisfactory sequence. The scenery is often very beautiful and the incident of the rescue of the little girl from the raft is picturesque. There are a number of thrills scattered about in well-chosen places and the interest of the spectator does not lag.

The story concerns a little waif who, innocently causes a young crook, originally from a good family, to turn to the right. Hal Lewis is mixed with a gang of thieves. It becomes necessary to flee the city where they are located and he ends up in a mining town in the West. The mine he discovers proves rich in gold ore and the agent of the young man's father purchases it. When the youth comes back to the city to collect the money there is a reconciliation between the father and the son. Meanwhile the little girl has been adopted by the young man and not only has saved his soul but in two instances saved his life. The title of the picture is pinned on by the fact that the waif considers that all bad people are dragons.

The child actress will appeal to a great many audiences and the type of story has

always proved popular. Pictures of the little girl should be displayed prominently, as the features in which she appeared before this one pleased the public immensely.

F. T.

THE FEMALE OF THE SPECIES

Five-Part Drama by Russell E. Smith, Featuring Dorothy Dalton. Produced by Triangle Under the Direction of Raymond B. West. Supervised by Thomas H. Ince.

Gloria Marley Dorothy Dalton
Marcia Dorn Enid Markey
Carleton Condon Howard Hickman
Mrs. Dorn Gertrude Claire
Jim Alderice Roy Laidlaw
Mrs. Alderice Azalea Herring

In "The Female of the Species" we find a new type of vampire who is unusual in that she is not all vicious but knows how to inspire the sympathy as well as the disapproval of the audience. The story is a variation on the eternal triangle theme in which a wife sets to work to win back her husband who is suffering from aphasia and has lost all recollection of their life together. Imagining himself married to the "other woman" who has for years been determined to capture him. The reversal of the two roles—the wife and the "other woman"—gives a piquant twist to a jaded domestic theme and provides a satisfactory and highly moral touch of poetical justice.

Dorothy Dalton as the seductive Gloria handles a number of difficult situations which might easily be made ridiculous, with real skill and finesse. Enid Markey as the ingenuite wife, adds a touch of mischief to her perfectly legitimate business of luring her own husband away from his pseudo wife. Howard Hickman as Carleton Condon, the husband, seemed somewhat bewildered by the determined efforts of the two women to capture him at all costs.

The originality of the main situation and the excellent and plausible direction, redeem this play from the commonplace that usually surround such a theme. Exhibitors can feature it as a problem play with a startling and unexpected solution.

A. G. S.

"THE RIGHT TO BE HAPPY"

Five-Part Drama Adapted From Dickens' "Christmas Carol." Featuring Rupert Julian. Produced and Released by Bluebird Under the Direction of Rupert Julian.

Ebenezer Scrooge Rupert Julian
Bob Cratchit John Cook
Mrs. Cratchit Claire McDowell
Tiny Tim Francis Lee
Jacob Marley Harry Carter
Fred, Scrooge's nephew Emory Johnson
Caroline Roberts Wilson
Scrooge's sweetheart Francis Blinnson

While "The Right to Be Happy" is a pretty and highly moral little play, it can not be regarded as a faithful screen interpretation of the immortal "Christmas Carol" by Dickens. The thousand, almost imperceptible details which make up what we vaguely call "atmosphere" are conspicuous by their absence and the scenes and characters fail utterly to suggest the quaint classic which has been associated with the Christmas season as inevitably as holly or mistletoe. For one thing, the Christmas scenes in this production are staged under a blazing California sky amid the luxuriant green foliage of Mid Summer and without the slightest suggestion of anything resembling snow. Now "A Christmas Carol" without snow is like "The Card of Allah" without sand or "Faust" with

out fire and brimstone and it would take a masterpiece of direction and composition to compensate for this inconsistency alone. The interior scenes are better, but they too have a modern touch and suggest more a house-party masquerading as Dickens' characters than the old illustrations which Cruikshank has immortalized.

By far the best piece of acting was done by John Cook as Bob Cratchit. He is unmistakably a "Dickens type" and gave a convincing and artistic picture of the wistful, timid little clerk. Rupert Julian as Scrooge was a disappointment—his make-up and mannerisms were exaggerated.

The story itself is in almost perfect scenario form as it stands and will undoubtedly appeal to those who do not associate it too closely with the original "Christmas Carol." Exhibitors should not over emphasize the play's relation to Dickens, but bill it simply as a charming story which teaches goodwill to men.

A. G. S.

"THE TRAVELING SALESMAN"

Five-Part Comedy by James Forbes, Featuring Frank McIntyre. Produced by Famous Players Under the Direction of Joseph Kaufman. Released by Paramount.

Bob Blake Frank McIntyre
Beth Elliott Doris Kenyon
Franklin Royce Harry Northrup
Mrs. Babbitt Julia Stuart
Martin Drury Russell Bassett
Julius, the Porter Harry Blakemore
Watts James O'Neill, Jr.

The chief purpose of "The Traveling Salesman" is to explode the prevalent theory that "nobody loves a fat man." Thousands who were delighted by Frank McIntyre in his most popular role on the legitimate stage, will not be disappointed by the screen version of this genial comedy-drama which tells a story of good cheer and warm hearts against a wintry background. Most theatergoers are familiar with the adventures of the fat and sentimental salesman who blunders into a small town because the porter failed to wake him at the right station and who falls in love at first sight with the pretty telegraph operator, saving her from the schemes of two unscrupulous and hypocritical townspeople who are trying to make away with her property. It is a real play filled with real people who behave exactly as the people we know in small towns and not as a crowd of film actors trying to be "rustic." The Christmas dinner out of a lunch basket in the station (which is a banquet to the infatuated salesman), the poker game in the typical "drummer's" hotel, enlivened by "Scotch" disguised as tea, the exciting but comic race in the snow between an automobile and a reliable old horse and sleigh are examples of the homely, genuine action which establishes this film as representative of the best type of sincere, romantic comedy.

As for Frank McIntyre, the traveling salesman, he is best described in the words of Mrs. Babbitt, who exclaims, "He's only a drummer, dearie, and kinder plump, but, my lands, he's awful engaging." One misses his characteristic voice, of course, and the inarticulate bits of stage business but in spite of these limitations, he has succeeded in transferring all of the drummer's droll personality to the screen. Doris Kenyon as the little telegraph girl, gives a refreshing picture of naive girlhood, and Julia Stuart is also delightful as the brusque but lovable Mrs. Babbitt.

This will be a trump card for exhibition through the holiday season. The screen

version is so good in itself that it hardly needs the popularity of Frank McIntyre or the first success of the legitimate play to advertise it, but exhibitors might find these names a convenient bait to draw the first crowds who can be depended upon to "tell the neighbors."

A. G. S.

"THE NINETY AND NINE"

Five-Part Drama by Ramsay Morris. Directed by Ralph W. Ince. Featuring Lucille Lee Stewart and William Courtenay. Produced by Vitaphone as a Blue Ribbon Feature, for Release by V.L.B.M., December 25.

Ruth Blake Lucille Lee Stewart
Tom Silverton William Courtenay
Rachel Blake, her mother Josephine Lovett
Abner Blake, her father Frank Currier
Buddy Bryson, half-witted boy William Littel
Reddy Burton, N. Y. boy William Danzman

Mellowed by time, yet possessing those never-dying qualities of human interest, sacrifice and heroism, "The Ninety and Nine" should repeat as a film the triumph it achieved as a melodrama of the good old times. As in the play, the film version works up to the thrilling climax of the forest fire and the valiant deed of the drunkard, Tom Silverton, in piloting the trainload of women and children through the burning woods to safety thereby vindicating himself and winning the hand, as he has already won the heart, of Ruth Blake.

The suspense has been sustained with remarkable skill, a tribute to Mr. Ince's unmistakably capable direction. The scenes of the fire are themselves masterly and the touches showing the frightened deer and rabbits fleeing from the fire demon are most realistic.

Miss Stewart surpasses all her previous efforts in this production, giving a clean cut, sympathetic interpretation of a wholesome, Christian-spirited girl. Mr. Courtenay makes an ideal hero for this type of play and his work is consistently good throughout. Wm. Littel, as the half-wit, is well cast and all the other characters act with naturalness which is most agreeable.

The camera has registered some charming pastoral scenes and the cameraman has displayed care in his work throughout.

Exhibitors have so much material in this with which to attract patronage that it is difficult to decide which is best to use. The popularity of the play, the thrilling scenes where the engine is run through the blazing forest; the prominence of the leading characters and director; the splendid moral and religious atmosphere investing the picture—all of these points can be utilized. It is a picture ideally suited to women and children and people who are advancing in years will find the appeal of the old time melodrama irresistible.

A. H. S.

"THE PEOPLE VS. JOHN DOE"

Six-Part Drama Produced by Universal. Written and Directed by Lois Weber. Released by Universal.

John Doe Harry De More
His Wife Evelyn Selbie
His Brother Willis Marks
A Wealthy Farmer George Berrell
His Sister Maude George
A Detective Charles Mailles
A Prominent Lawyer Robert Smith
A Woman Lawyer Leah Baird

It is generally the case that when propaganda is screened it is at once dry and uninteresting. Emphatically, this cannot be said about "The People vs. John Doe," which the Humanitarian Cult, sponsors for the picture, are using as an indictment against capital punishment. It is by far the most effective propaganda that has been seen in quite some time. The six-reel photoplay is a terrific argument against the system that permits the State to sentence a man to death convicted of murder on circumstantial evidence. Also the horrors of the third degree are vividly portrayed and it is shown how it is possible that alleged confessions can be tortured from a man who is really innocent but will swear to anything so as to be let alone.

The remarkable skill of the actors make the story so vivid that it seems to be a transcript from real life. In the role of John Doe, Harry De More gives a characterization that conveys such a feeling of reality that one forgets that it is being projected on a screen. The half-witted brother, a part that might easily be overdone, is admirably created by Willis Marks. The other roles played by Evelyn Selbie, George Berrell, Maude George, Charles Mailles, Robert Smith, and Leah Baird, are in the hands of players who prove themselves artists.

Next to the skill of the cast, the fine direction that was accomplished by Lois Weber is perhaps what enhances the value of the film most. With practically unbroken continuity the story is unfolded, punctuated frequently with a mass of detail that, were it not so well done, would become exceedingly tedious. The settings are appropriate and the exteriors were taken on a typical farm that must have taken a deal of scouting to locate.

The story is gripping, but it casts a pall of gloom that is hard to shake off. The persons that have followed the Riedow case in the daily papers will recognize the source whence the material was gathered very readily, although there are frequent digressions, principally at the finish. John Doe is an uneducated farmer who has



A TENSE MOMENT IN "THE NINETY AND NINE"
Vitaphone Production.

been accused of a murder that he did not commit. A confession is forced out of him by the third degree and he is sentenced to be electrocuted. The real murderer confesses at the end and the wrongly judged man is set free.

There is a serious fault in the picture. It is produced in six reels when it might easily have been done in five. The last part is a long, detailed confession of the man who really committed the crime. A mere subtitle stating that the murderer had confessed would have been enough, with perhaps a few flashes.

"The People vs. John Doe" should prove to be a good drawing card. No matter which side a person is on, for or against capital punishment, the drama holds. The advertising should plainly state that the picture was produced under the auspices of the Humanitarian Cult. F. T.

"THE RIGHT DIRECTION"

Five-Part Comedy Drama Featuring Vivian Martin. Directed by E. Mason Hopper and Produced by Pallas as a Paramount Release Dec. 21.

Polly Eccles Vivian Martin
 Kirk Drummond Colin Chase
 John Drummond Herbert Standing
 Big Bill Alfred Hollingsworth
 Harry Lockwood Billy Mason
 Billy Boy Baby Jack White

From rather a sordid beginning which depicts the brutality of a father in the slums of the East Side of New York and in which a little girl and her still smaller brother become waifs, "The Right Direction" develops into one of the cheeriest most whimsical and impossible little tales of the broad highway that could be devised. It is a delight from the moment that Polly, otherwise Miss Martin, starts with Billy (Baby Jack White) for far-away California. Her equipage is a baby carriage and on the way she picks up a tramp dog and a human tramp, both of whom she befriends. She finally reaches her destination by varied means of travel, saves the life of a mine owner, is involved in a mine strike and finally wins the love of the rich man's son.

Miss Martin is exquisitely youthful; in all her acting she never once suggests anything approaching maturity. She is ably seconded by the baby player and by Colin Chase, Herbert Standing, Alfred Hollingsworth, and Billy Mason. The exterior scenes in the hayfields and along the road West, and the mining interiors, are unusually fine. Some nature touches showing a hen and her haystack nest, the dog "Rags"—a most admirable canine with an all but human countenance—are introduced with telling effect. Photography and lighting are of the best.

The exhibitor will have no difficulty in finding material for his advertising "stunts" in this film. Some of the old slogans of the Prairie schooner days such as "California or Bust!" could be used in ads. Featuring Vivian Martin, the novelty of the theme, the thrilling incidents at the conclusion when an attempt is made to blow up the mill, and the unusual scenes at the lower levels of a California mine, the showman has all the means he will require to evoke interest in the picture.

A. H. S.

"JUST A SONG AT TWILIGHT"

Five-Part Drama by Henry Albert Phillips. Produced by Dixie Films. Featuring Pedro de Cordoba and Evelyn Greeley. Directed by Carlton S. Klug.

Lucy Winter Evelyn Greeley
 Lucy Lee (her mother) Evelyn Greeley
 Carlyle Turner Pedro de Cordoba
 George Turner (his son) Richard Barthelmess
 Stephen Winter (Lucy's father) Charles Wellesley

Mrs. Lee (Lucy's mother) Nellie Grant
 John Mallory, a fake oil lands promoter Frank Lyons

The title of this picture, "Just a Song at Twilight," suggests a story as dreamily sentimental as the old song, but as a matter of fact the film is a drama with an involved plot, largely retrospective, and somewhat obvious as to outcome. The photography is good and the settings for some of the exteriors in a beautiful garden are exquisite. The camerawork also deserves mention, some of the dissolves being accomplished admirably.

Pedro de Cordoba carries away the honors of the show, but Evelyn Greeley does conscientious work, as do Richard Barthelmess and Charles Wellesley. The chief fault seems to be a sort of jerkiness in the acting of some of the players—reminiscent of some of the earlier motion picture work.

It is unfortunate the director has seen fit to include the tiresome deathbed scene, which could so easily be avoided.

Despite some manifest faults, however, the picture is entertaining and should please the mass of film-playgoers.

The story hinges upon the love affair between a gardener and a daughter of his employer. It develops that the boy is a son of a man whom the girl's father caused to be unjustly imprisoned, and in reviewing his past, the latter's conscience is led by Father Time to consider his wrongs with the result that he finally gives his consent to the marriage and confesses to the governor, with the result that the imprisoned man is pardoned. The retrospective scenes show the youthful love affair of the girl's father, his revenge upon the rival who tried to help his wife when they were in dire straits, and the final means by which the good Samaritan is involved in a murder and robbery and unjustly convicted.

(Continued on Page 28)

THE CHRISTMAS GIFT TO THE TRADE

FROM

Paramount

and its four producers

FAMOUS PLAYERS—LASKY MOROSCO AND PALLAS

is the greatest stars on earth—the most impressive assemblage of dramatic and screen material—the most colossal producing resources—the most gigantic distributing strength ever collected in one group.

1916

brought to you and your patrons many glorious, never-to-be-forgotten photoplay achievements. Pleasant box-office memories will come to mind when recalling the 104 unsurpassed photoplays in which were offered such transcendent stars as:

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 MAE MURRAY
 LENORE ULRICH
 SESSUE HAYAKAWA
 WALLACE REID
 LOUISE HUFF
 THEODORE ROBERTS
 ANN PENNINGTON

JACK PICKFORD
 VIVIAN MARTIN
 GEORGE BEBAN
 CLEO RIDGELY
 KATHLYN WILLIAMS
 MYRTLE STEDMAN
 EDNA GOODRICH
 IRENE FENWICK
 OWEN MOORE
 FRANK McINTYRE
 And—but the list is too long!

1917

Will bring you these stars and many others in new and greater Paramount successes.

You can be your own Santa Claus by booking the Paramount Program now!

Paramount Pictures Corporation
 FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK, N.Y.



The Paramount Program consists of 104 Photoplays a year at the rate of two a week.



(Continued from page 27)

The best method of advertising the film would be by means of the old song, which, while it only bears indirectly on the plot, is so well known as to be a fine medium for exploitation. Copies might be given away at a first performance as souvenirs. The picture may be announced as a life drama of love and revenge and final restitution.

A. H. S.

"THE WEAKER SEX"

Five-Part Drama by Alice C. Brown, Featuring Dorothy Dalton. Produced by Tri-angulo-Fine Arts Under the Direction of Raymond B. West.

Both films..... Dorothy Dalton
The leading..... Charles Ray
The villain..... Louise Glum
The hero..... Robert McKim
The villainess..... Margaret Thompson
The villain..... J. Barney Sherry
The villainess..... Nona Thomas

Under the ironic title of "The Weaker Sex" we are introduced to a very modern woman, a woman lawyer who beats the district attorney at his own game and unravels a criminal law case which has involved the entire court by the overwhelming circumstantial evidence. The personal note is added by the fact that the district attorney is her own husband who believes that a married woman's place is the hearth and who cannot understand her preference for reading Blackstone instead of *Sunday Stories*. The accused man whom she saves from the electric chair is her young stepson who has learned to love the lawyers not wisely but too well and who has become fatally involved with an adventuress. Out of this domestic chaos, the young wife and lawyer restores order and convinces her husband that a woman need not necessarily dispense with all her brains because she is joined in the holy state of matrimony.

Dorothy Dalton is most convincing as the lawyer and heroine and skillfully dispels the delusion that a woman cannot be efficient and attractive at the same time. Charles Ray plays the part of the accused with his usual ingenious charm which makes him the natural prey of any vampire that may be prowling about in the cast. Louise Glum is properly alluring as the district attorney, although one feels that the lead must have been infatuated indeed to address a person of her substantial charms as "hittens." The setting and general direction was remarkably effective and artistic.

There will undoubtedly be differences of opinion on this most disputed theme which will lead to discussions as to the proper behavior of a professional woman after she is married. This, however, only makes for further advertisement and the exhibitor should take advantage of the question this raises in the present agitation over what is rather absurdly called "woman's sphere."

A. G. S.

"THE FOOLISH VIRGIN"

Six-Reel Drama Taken From the Story by Thomas Dixon, Featuring Clara Kimball Young. Produced by Selznick Under the Direction of Albert Capellani. Released Dec. 18.

My Adams..... Clara Kimball Young
The villain..... Conway Tearle
The villainess..... Paul Capellani
The villainess..... Catherine Proctor
The villainess..... Sheridan Tansy
The villainess..... William Welsh
The villainess..... Marie Lines
The villainess..... Agnes Mages
The villainess..... Edward Elias
The villainess..... Jacqueline Morgan

In "The Foolish Virgin," which is Clara Kimball Young's second Selznick picture, a lengthy story is crowded into six reels. The incidents are screened nimbly jump over long spaces of time, but there is enough action to suit the most particular spectator.

The story, originally written by Thomas Dixon, has as its theme the sage's warning that a hasty marriage frequently causes repentance at leisure. Mary Adams is a romantic school teacher, given to reading about the time when "knighthood was in flower." She meets her knight, Jim Anthony, and marries him almost before she knows his first name. This young man has a grievance against society and has become a crook. Mary does not know of this fact until they have been married quite some time. She sends him away and repents at leisure, so as to make the wise man's words consistent. But the husband returns, having mended his ways, and the boy that has been born to the sorrowing wife shortly after the man left brings them together again. There is a sort of prologue to the picture which shows the early life and brutal treatment that the man received when a boy of the tenements. He runs away and his mother's search for him is continued throughout the picture.

Mrs. Young gives a good performance in a role that embraces quite a number of moods, which she depicts effectively. It is not necessary to comment on the beauty of this actress. Conway Tearle handles a good part with ability. The remainder of the cast are satisfactory.

The direction of Arthur Capellani shows that he knows that action, rapid or not, is appreciated by the majority of moving picture spectators. In each scene there is something that stands out because of its punch, to use an abused word. He should have special praise for choosing excellent types in his extra people. The film is especially free from titles and absolutely nothing is lost in the thread of the story.

The name of Clara Kimball Young out-

side of a motion picture house will send a lot of people inside. The story, too, is well known, so a valuable way to advertise this feature would be simply to say "Clara Kimball Young in 'The Foolish Virgin.'" F. T.

"TRUTHFUL, TULLIVER"

Five-Part Drama by J. G. Hawks, Featuring William S. Hart. Supervised by Thomas H. Ince and Produced by Triangulo-Fine Arts.

"Truthful" Tulliver..... W. S. Hart
Grace Burton..... Alma Reubens
York Cantrell..... Norbert A. Miles
Daisy Burton..... Nina Bayne
"Silver Lode" Thompson..... Walter Perry
"Deacon" Doyle..... Milton Ross

Unlike most heroes of mining town dramas, "Truthful Tulliver" is not "one of the boys" but a traveling journalist who settles in "Glory Hole" and proceeds to give the evil little town a newspaper which is more celebrated for its frankness than for its diplomacy. An insult to the girl he loves makes him resolve to clean up the place, which he does with characteristic skill and snap-frost. He is beset by the lawless element in the camp and the duel between the power of darkness and light ends in a sensational climax through which the editor wins everlasting victory by lassoing the ringleaders of the dance hall gang and dragging them through the town on horseback. His triumph is spoiled by a misunderstanding with his sweetheart, which is cleared up again in another daring exploit, and we leave the mining camp editor victorious with his erstwhile proof-reader in his arms.

William Hart assumes the role of the editor and hero with his usual restrained energy and the laconic grin which makes him a cryptic but deadly enemy and an irresistible lover. Alma Reubens as his girl's sweetheart but a world of significance into the rather slight role with her eloquent dark eyes. The mining camp types are realistic and not overdrawn and the setting gives a perfect reproduction of the local color in a crude and unruly mining town.

The public will probably never tire of good Western drama with picturesque setting and virile plot and the exhibitor can rely on finding all of this in the Hart plays of which "Truthful Tulliver" is an excellent example.

A. G. S.

"MARRIAGE A LA CARTE"

Five-Part Comedy by Bertram Marburgh and Washington Post, Under the Direction of James Young, Featuring Clara Kimball Young. Released by World.

Mildred Niles..... Clara Kimball Young
Theodore Vandevere..... Chester Barnett
Count Castellani..... Winthrop Chamberlain
Jim Sweeney..... William W. Jefferson
Archie Vandevere..... Cyril Chadwick
His Mother..... Alice Gordon
Mildred's Mother..... Ina Brooks
Lyman Niles..... M. M. Kimball

Although "Marriage a la Carte" is not adapted from the operetta by that name, it has a number of touches which suggest musical comedy, as it gambols through five reels of mildly amusing complications. The story is of a petted and spoiled heiress who has lost her money and a disappointed nephew who has failed to inherit his uncle's fortune; these two become engaged, each under the impression that the other is immensely wealthy, but when the truth is revealed they discover that they sincerely love each other regardless of mercenary motives. The action is brought to a climax in an automobile elopement and we leave the newly wedded pair billing and cooing in a summer hotel, undisturbed by their lack of coin.

Clara Kimball Young plays the part of the pampered heiress with more vivacity than she usually puts into her sedate and queenly roles and looks more charming than ever in her girlish costumes. The rest of the cast consists principally of Chester Barnett, a good-looking leading man, and a bevy of pretty girls who cluster about the principals after the manner of the usual chorus.

The delightful out-door setting adds to the effectiveness of this typical summer resort comedy.

A. G. S.

"THE LOVE THIEF"

Five-Part Drama by N. P. Neissen, Featuring Gretchen Hartman and Alan Hale. Released by Fox Under Direction of Richard Stanton.

Juanita..... Gretchen Hartman
Arthur Boyce..... Alan Hale
Clara Nelson..... Frances Burnham
Costa..... Edwin Cecil
William Nelson..... Willard Louis
Charles Rogers..... Jack McDonald
Lopes..... Charles Edler

"The Love Thief" is a somewhat lurid story of Mexican raids on the border and of wicked munition makers who furnish ammunition to the enemy and are properly shot by their own guns. Most of the action is carried by the character of Senorita Juanita, who falls in love with a United States army officer and proceeds to prove the theory that hell hath no fury like a woman scorned. We are presented with numerous Mexican atrocities (some of which are in questionable taste for the screen) and the rescue by our boys in khaki just as the Mexican vampire is about to plunge her stiletto into the ingenu's heart. There is an elaborate ballroom scene, which is effective, but the Mexican settings are not so realistic.

Gretchen Hartman plays the part of Juanita, while Arthur Boyce, the army officer who spurns her, is agreeably played by Alan Hale.

The production belongs to the old type of hectic melodrama, which is still popular with a certain type of audience.

A. G. S.

"THE AWAKENING OF HELENA RICHIE"

Five-Part Drama by Margaret Deland, Featuring Ethel Barrymore and Directed by John W. Noble. Produced by Quality for Release by Metro Dec. 18.

Helena Richie..... Ethel Barrymore
Lloyd Pryor..... Robert Cummings
Benjamin Wright..... Frank Montgomery
Dr. Lavendar..... J. A. Furey
Little David..... Maury Stuart
Sam Wright..... Hanson Russell
Deacon Wright..... William Williams
Frederick Richie..... Robert Walthers
Dr. King..... Charles Goodrich
Mrs. King..... Hattie Delaro
Mrs. Wright..... Mary Amuth

Probably no actress of the stage or screen possesses more of the charm of womanly sweetness than Ethel Barrymore; here is a personality which leaves an inextinguishable impression and even without her glorious voice we find her a compelling figure as Helena Richie.

One might wish that this picturization of Margaret Deland's novel were a bit less tedious in the beginning; action does not really speed up until past the middle of the film and certainly any less delightful and talented actress than Miss Barrymore would have found it extremely difficult to have kept the interest alive. It was even difficult to sympathize greatly with the poet who killed himself for love of Helena.

Little David was excellent at times in the small hands of Maury Stuart; Robert Cummings made Lloyd Pryor a robust figure, and Dr. Lavendar was adequately done by J. A. Furey. Aside from the work of Miss Barrymore, the best acting was that of Robert Walthers as Frederick. The various others in the cast were satisfactory. The settings and costuming of the period were finely simulated and Old Chester seemed very near and real.

The story is of Helena's misfortunes following her elopement with Pryor after her child has been killed by her husband while he is intoxicated. Pryor appears as her brother at Old Chester and she takes David, a small boy, to raise as part solace for her loss. Gossip in the narrow little village becomes rife and the truth is learned. The husband dies in Paris, but Pryor refuses to marry Helena unless she will give up David. She declines and he leaves. Later even the child is taken away, but in the end is restored to her as she leaves the town by good Dr. Lavendar.

It is scarcely necessary to offer the exhibitor advice in the exploiting of this picture. What with Ethel Barrymore's name and the fame of the novel it should be a winner "hands down."

A. H. S.

SERIALS AND SERIES

"SOMEWHERE IN GRENADA"

Fifth Episode in One Reel of the "Pearl of the Army Series," Featuring Pearl White. Produced by Astra Under the Direction of Edward Jose and Released by Pathe.

The interest that was established in the first episodes of "The Pearl of the Army" serial continues to hold. The "Somewhere in Grenada" release carries the story to the country's border, where some truly thrilling incidents occur. Adams, by a clever trick, comes into possession of the coveted plans and the mystery of the thing is heightened by the declaration that one of the characters can prove that he is innocent of anything traitorous. Adams has placed the precious document in a belt, which he is compelled to give to Pearl, but the girl does not know that it is secreted in it. In the attack on the village the waterworks are damaged by shell fire and the prison to which Adams and the girl have been thrown slowly fills with water. The man, realizing that they are about to drown, starts to tell the girl something and the reel finishes without his having completed it. The fadeout shows them escaping through a shell-punctured hole just after a charming embrace. Miss White does some of her well-known fearless horseback riding in this episode.

F. T.

"THE EYES THAT HOLD" AND "SATANAS"

Episodes Five and Six, in Three Parts Each, of "The Vampires" Series. Produced by Gaumont, Under the Direction of Louis Feuilland. Released by Mutual Dec. 21 and Dec. 28, Respectively.

The interest is well sustained in these episodes of "The Vampires" and will prove satisfactory to film patrons who have seen the preceding releases of the serial and urge them to follow the story to the end. In "The Eyes that Hold" the Vampires are endeavoring to secure a large sum of money that has been embezzled by an American. In the same hotel where the man is stopping, the Grand Vampire, accompanied by Irma Vep, is also registered, and the arch criminals try to secure the map showing where the American has secreted the banknotes in a nearby park. Their plan to steal the money is frustrated by Moreno, who takes Irma Vep to his own home. While she is under a hypnotic trance he instructs the girl to shoot the first man that enters the room in which she is kept. He then invites the Grand Vampire to visit him and Irma Vep shoots the leader of the band.

Thinking that he will be free of the Vampires following the death of their chief, it is a distinct shock to Moreno to receive a message from a new Grand Vampire, who

is called Satanus, to report at headquarters at once. This incident starts the sixth episode in an interesting manner. Only after a well-defined warning does Moreno, accompanied by Irma Vep, with whom he has fallen in love, keep the appointment. Satanus orders the pair to rob a certain rich man with the threat of death if they disobey. A novel swindle is developed by the new Grand Vampire, who dispatches the couple to carry it out. By some unique tricks Moreno and Irma Vep bag their game and secure a large sum of money from the man.

Philip Guard, a reporter on a daily paper, who has been trailing the Vampires, gets on their track following the robbery, and by a ruse he places Moreno and Irma Vep in the hands of the police.

F. T.

"THE SECRET KINGDOM"

Serial Written by Louis Joseph Vance. Produced by Vitaphone Under Direction of Theodore Marston and Charles Brabin.

King Philip..... Charles Richman
Princess Julia..... Arlene Freely
Madame Savatz..... Dorothy Kelly
Juan..... William Dunn
Prime Minister..... Joseph Kilgour
Count Mamont..... De Jatta West

Episode 4, "Honorable Mr. Oxenham." The story continues with a plentiful supply of the customary narrow escapes for the hero and heroine, who have by this time arrived in New York. An attempt is made to murder Philip, but he is only slightly wounded (why is it that screen villains are invariably bad shots?), and while being nursed back to health by Julia receives the sealed packet, which has been stolen by Oxenham, a confederate of Madame Savatz. Another attempt to steal the papers is frustrated by Julia, who is in turn rescued by Philip.

Episode 5, "Carriage Call No. 101." Attempting to elope with Julia, Philip is overpowered by the gang which is in pursuit of him and left to die in a gas-filled room. Julia is abducted and taken to a private asylum. Philip is rescued, and starts out to get Julia away from the madhouse by a daring ruse.

A. H. S.

"THE RINK"

Two-Part Comedy Featuring Charlie Chaplin. Released by Mutual.

In "The Rink," Charlie Chaplin divides his time between a fashionable restaurant where he is employed as a waiter and the skating rink which furnishes him and his audience with an abundance of hilarious amusement. While in his humble capacity as waiter in a glided cafe, he struggles with cocktail mixers, tough fowl, and irate diners with becoming gravity and meekness, but when he puts on his dress clothes and departs for the skating rink, he is monarch of all he surveys and eclipses the other skaters with his remarkable feats on the rollers. He becomes entangled in the love affairs of a fat married couple, and his attempts to extricate himself and appropriate the fair co-respondent convulse the audience as usual.

A Chaplin film needs no advertisement other than the magic name of the irresistible comedian before the theater door. Exhibitors are not obliged to concern themselves too deeply with the particular play on which he strings his inimitable nonsense, but when the story has amusing points in its favor, it is so much the better, and this is the case with "The Rink."

A. G. S.

"THE MIDNIGHT EXPRESS"

Single-Reel Episode of "The Hazards of Helen" Series, Written by E. W. Matlack. Produced by Kalem Under the Direction of Walter Morton and Released on the General Film Program Dec. 15.

Operator at Lone Point..... Helen Gibson
Dick, express messenger..... F. S. Pembroke
Gentleman Joe..... George South
The bank president..... G. A. Williams

During this episode Helen Gibson accomplishes a leap that, even for her well-known fearlessness, is hair raising. Jumping from a flying motorcycle to a flat car is not enough, but she does another thrilling feat right after that. It is quite the best thing that this daring little lady has done, with no mean record behind her. The story of the episode concerns the stealing and the ultimate recovery of \$1,000,000 in cash, no less. The money is being transported via the midnight express, and a band of wire tappers, who hear the sender's plans, overpower the trainmen and secure the money, escaping by stealing a freight train. Helen pursues them, and it is when she catches up with the fugitives that she accomplishes her wonder leap. With no little excitement attached she brings the cash back.

F. T.

ROLINJ BUILDS A BIG SET

Hal Roach and Dwight Whiting of the Rolin Company, makers of Pathe's "Lulu" comedies, breathed a sigh of relief last week and for the first time in days were able to stick their heads outside of the studio. The cause of it all was a gigantic oriental set which towers far above the street and runs back nearly a full block. In building it they were able to make use of some massive stone steps, the former entrance to a large private house, which burned down years ago. The set required carloads of lumber, and now that it is built would make a good Billy Sunday tabernacle. Harold Lloyd stars in the comedy which is a two-reeler.

FROHMAN PHOTOPLAYS TO BE UNIQUE

President Wm. L. Sherrill Announces Plans and
Prospects for 1917

A deciding factor in the final formulation of the Frohman Amusement Company's plans for 1917, to produce hereafter photodramas of special character has been the numerous offers received for "The Witching Hour" from State right owners. William L. Sherrill, president of that company, has had under consideration the plan of manufacturing photoplays that might be released as extraordinary attractions and which would not be classed as a program feature. However, before definitely determining upon this policy, Mr. Sherrill awaited the reception which would be accorded "The Witching Hour" and has become convinced that the independent state right buyer, in order to uphold profitable program release, must have an extraor-

dinary or special production to offer his exhibitor.

Mr. Sherrill says: "I have determined to produce photoplays embodying stories that are the product of the best literary and dramatic minds and that I shall spare no expense in their staging. I do confess, however, that I find it difficult to procure just the right kind of material."

"I feel that I have the proper appreciation of what the public wants and I am hewing away from the ultrasensational and the appeal of passing fancy."

"Furthermore, and I think this is altogether important, I have had and will steadfastly refuse to produce attractions with the drawing power centered in a sensational title."

MARY PICKFORD TO PLAY "POOR LITTLE RICH GIRL"

Will Be Her Next Artcraft Subject After
"Pride of the Clan"

Subsequent to the completion of Mary Pickford's second Artcraft production, "The Pride of the Clan," to be released on Jan. 6, it is announced that her next subject will be an adaptation of the well-known Eleanor Gates novel and Broadway hit, "A Poor Little Rich Girl." As a novel this story became widely popular and when it was produced on the stage in a three-act fantasy some three years ago it registered a big hit on Broadway at the Hudson Theater. Presented by Henry B. Harris and staged by Richard Walton Tully the play enjoyed a long run and on various occasions established new records for box-office returns.

Work on the adaptation of "A Poor Little Rich Girl" for screen presentation has already been commenced and the actual staging of the production will be started immediately. The cast is now being assembled and it is understood that the photoplay will be produced at the Fort Lee studios.

AT THE STRAND

Frank McIntyre, one of the foremost comedians on the stage, made his debut as a moving picture star at the Strand Theater in a Famous Players adaptation of his best known success, "The Travelling Salesman," this week. It is an interesting coincidence that Mr. McIntyre's first appearance on the screen should be made in an adaptation of a play in which he scored his first great success.

The second installment of "Our American Boys on the European Battle Fields," is also being shown. Another chapter of Dittmar's "Living Book of Nature" is shown, and some new scenic studies, a new comedy and the Strand Topical Review.

FIRST LINDER COMEDY NEXT MONTH

The year of 1917 will mark the introduction of European film comedy to America, for in January Max Linder, the famous French funny man, will have completed his first picture with Essanay. Monsieur Linder has filmed nearly half of his first offering on his Essanay contract and hopes to complete scenes shortly after Jan. 1. He is directing his own productions.

His first comedy deals with his trip to America. Ernest Maupain, the well-known Essanay actor, is playing with him in this production. Out of the myriad of beautiful blondes Max has finally selected a leading woman who is playing with him in the first comedy.

PLAN TO EXPLOIT "CRISIS"

Max E. Masur, manager of the New York office of Sherman-Elliott, announces a novel plan of exploiting "The Crisis."

Mr. Masur states: "We all know that when a well-known story by a famous author is put on the stage, those who have read the book see it with an added interest. 'The Crisis,' from an educational point of view, may be looked at in various ways for the student, as portraying events in American history, especially that period between 1861-1865; Lincoln's rise to the highest executive office in the land; and the political affairs of those days, which are almost paralleled in modern times by the crisis in England today."

"We are arranging for a number of lecturers and readers to appear in various educational institutions and before historical societies to talk on and read from 'The Crisis.'"

PARAMOUNTS FOR HOLIDAYS

Among the features that are being given additional publicity by Paramount exchanges as Yuletide features, besides "Snow White," from Famous Players, are "A Christmas Carol," "The Two Columbian," "An Alien," "Cinderella," "The Prince and the Pauper," "Molly Make-Believe," "Little Lady Elisen," "A Bachelor's Romance," "Mice and Men," Paramount-Bray cartoons, Paramount-Burton Holmes-Bray Pictures, "Still Waters," "Seven Sisters," "Such a Little Queen," "Wildflower," "The Goose Girl," "Rags," "Hilda from Holland," "Poor Little Poppins."

INCORPORATIONS

ALBANY, N. Y. (Special).—The Problem Producing Corporation, with its principal office in New York City, was incorporated with the Secretary of State this week. The enterprise is capitalized at \$100,000 and will provide for the production of motion picture films and conduct theaters. The directors are Able C. Thomas, S. P. Friedman, and George N. H. Clement, 2 Rector Street, New York City. Other motion picture corporations granted charters by the State this week are as follows:

The Ess-Ess Producing Company, New York City. Motion picture and theatrical productions. Capital, \$100,000. Directors—Arthur H. Smallwood, William H. Ladenheim, and Emma Ullmann, 546 East Twentieth Street, New York City.

Flora Finch Comedy Film Corporation, New York City. To operate theaters and furnish films, equipment and supplies for motion picture and other theaters. Capital, \$10,000. Directors—Louis T. Rogers, Flora Finch, and Marie Edwards, 218 West Forty-second Street, New York City.

Valverde Musical Enterprises, Inc., New York City. Proprietors and managers of theaters and dramatic and musical productions. Capital, \$100,000. Directors—Norman R. Sterns, Eugene Lowenberg, and Aurelio Lata, 340 West Eighty-sixth Street, New York City.

Harrison Amusement Company, New York City. To conduct theaters and theatrical performances. Capital, \$10,000. Directors—Leo Harrison, Abe Flum, and Jacob Litwin, 1510 Park Avenue, New York City.

Message Photoplay Company, New York City. To engage in a general motion picture business in all its branches. Capital, \$10,000. Directors—Jonah J. Goldstein, Joseph W. Ferris, and E. Jacob Blagyer, 386 Broadway, New York.

Avon Amusement Company, Brooklyn, N. Y. To conduct a theatrical, vaudeville, burlesque and motion picture business. Capital, \$1,000. Directors—Louis Freudenberg, Freeman Wells, and Harmon Ackerman, 453 Fifth Avenue, Brooklyn, N. Y.

Rogers Film Corporation, New York City. To deal generally in motion picture and photoplay films and apparatus. Capital, \$10,000. Directors—Edward Larkin, Nathan Frankel, and Anna H. Wagner, 1486 Fifth Avenue, New York City.

Long Island Film Delivery Company, Queens County. To deal in motion picture films. Capital, \$500. Directors—Max Steinmetz, Katie Steinmetz, and William H. Taylor, Corona, N. Y.

Goldenstone Needle Company, Inc., New York City. To conduct motion picture and other amusement enterprises. Capital, \$5,000. Directors—Edward W. Hart, James J. Brennan, and Helen E. Fitzsimons, 1432 Broadway, New York City.

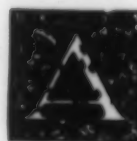
Geo. W. Harnack.

IN THE STUDIOS AND OUT

VICTOR MOORE's single-reel comedy to be released by Paramount Pictures Corporation on January 1st, will be "He Meant Well," in which Mr. Moore has an opportunity of displaying his inimitable comedy characteristics in a manner never heretofore granted him.

SCENES in the Sahara desert in which fierce Nomads charge down upon a defenseless caravan are features of "The Garden of Allah," soon to be released as a feature production by the Selig Company. The fierce tribesmen, thousands of them are seen far away across the desert. They come ever nearer and finally overtake the caravan. The prisoners are marched away to slavery.

AFTER completing her work in the part of Jane, the jam besmeared sister of "Seventeen" the Famous Players Film production of recent date, little Madge Evans has been selected to fill a new role. In this latter part she will be none other than the very popular Santa Claus and will deliver Christmas presents to the little children at B. B. Moss's Regent Theater at a special matinee to be given the children at some future date.



LIGNED in this new motion picture company are personalities that have been responsible for the biggest developments of the modern stage and screen.

SAMUEL GOLDFISH, the President, was a founder of one of the first companies formed to produce feature films in which good taste and refinement were dominant. He has, from the beginning, been a factor in the production of better pictures and helped through shrewd and intelligent understanding to make motion pictures one of our greatest industries.

EDGAR SELWYN, the Vice-President, has with **ARCHIBALD SELWYN**, and **CROSBY GAIGE** brought the theatrical producing firm of Selwyn & Co. to the forefront in dramatic production. Their plays, their clientele of authors, their alertness and their code of business honor have made for them a position that is the envy of many older firms and the model for most of the newer ones.

ARTHUR HOPKINS, Vice-President, is one of the producers, who, because of his creative ability and capacity, has been invited into this alliance. His knowledge of stagecraft gives him high rank at the start in the field of motion picture production.

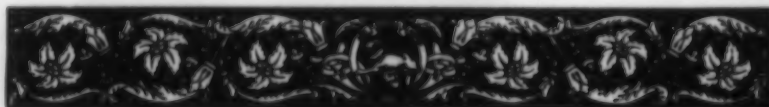
MARGARET MAYO is the author of several of the most profitable plays in the history of the American stage and is also one of the ablest judges of plays in the theatrical profession. Her judgment and discerning vision are counted as great assets by this company.

Our advice to **ALL EXHIBITORS** is to watch and read the future announcements of this company with great care.



Telephone:
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MAIN OFFICES:
16 East 42d Street, New York City



TRIANGLE

RELEASES FOR WEEK OF DECEMBER 31st

DOROTHY DALTON

IN

"THE FEMALE OF THE SPECIES"

KAY BEE

Here is a drama with real heart interest and real punch. There is a powerful plot, logically developed, filled with tense situations which are different, all worked up to a gripping, satisfying climax. PICTURES SUCH AS THIS VOUCH FOR THE CONTINUED PRESTIGE OF TRIANGLE PLAYS.

LILLIAN GISH

IN

"A HOUSE BUILT UPON SAND"

FINE ARTS

Lillian Gish is a sure box office attraction—so is the play. She is a little social butterfly who marries a real man. With this situation as a starting point, a story has been developed filled to the brim with appeal and the dramatic portrayal of human emotions. ANOTHER PICTURIZED REASON FOR TRIANGLE SUPREMACY.

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They mean to your patrons, sunshine and laughter. They are the bright spots in motion pictures. They mean packed houses and happy audiences.

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Director

PARAMOUNT

"THE ROAD TO LOVE," with LENORE ULRICH.

TRIANGLE

"THE DESERTER," with CHARLES RAY.

"BULLETS AND BROWN EYES," with BESSIE BARRISCALE.

"MATRIMONY," with JULIA DEAN.

"WAIFS," with JANE GRAY.

"THE GREEN SWAMP," with BESSIE BARRISCALE.

"THE WIND IDOL," with KATHERINE KAELED.

"THE PAINTED SOUL," with BESSIE BARRISCALE.

WITH THE MOTION PICTURE EXHIBITORS

NEW JERSEY EXHIBITORS' BALL

Preparations for Dance of the New Jersey State Branch Progressing Rapidly

At a meeting held on Friday, Dec. 8th, at league headquarters in answer to the call sent out earlier in the week, forty-seven members responded and a very spirited meeting was the result.

The president of the New Jersey League, Dr. H. Chas. Hespe, presided and the following joint chairmen of committees were appointed: Printing: Philip Bornstein, P. E. Samuels, J. G. Crawford; Publicity and Press: Stephen Bush, Harry Reichenbach, L. J. Rubenstein, Jacob J. Kalter; Music: H. Austerman, chairman; Program: P. E. Samuels, chairman; Ticket: David J. Hennessy, chairman; Badge: Arnold Davis, chairman; Lighting Committee: W. C. Smith, B. F. Porter, L. E. Atwater; Reception: F. C. Cross, chairman; Floor: R. H. Mertens, chairman, H. J. Rockefeller, R. C. Cross, J. J. Crawford, Martin Singer, Philip Bornstein, David J. Hennessy, Arnold Davis; Entertainment: P. E. Samuels, chairman; Invitation: J. Crawford, Dr. Hespe, Philip Bornstein; Finance: J. G. Crawford, Philip Bornstein.

500 EXHIBITORS SEE FILM

"The Truant Soul" has its Trade Showing at Chicago

"The Truant Soul," Henry B. Walthall's latest feature, was given a rousing welcome at its first trade showing Tuesday, Dec. 12. The exhibition was given by George K. Spoor, president of Essanay, at the Studebaker Theater, Chicago. Five hundred exhibitors and newspaper men were present, scores of the former coming from Wisconsin, Michigan, Indiana and down State Illinois cities.

The film is released Christmas Day through the Kleine-Edison-Selig-Essanay service. Its screen time is two hours.

ADVERTISING SOTHERN FILM

"Man of Mystery" Aids from Vitagraph; Exploiting New Serial

Unusual opportunity to advertise "The Man of Mystery," E. H. Sothern's third Vitagraph V. L. S. E. photodrama, to be released Jan. 1, will be afforded exhibitors. Manager W. W. Irwin of Vitagraph V. L. S. E. has arranged for a special—and very handsome—twenty-four sheet poster on "The Man of Mystery." These large billboard sheets are in addition, of course, to the usual half-sheet cards, ones, threes and sixes.

A. W. Goff, assistant general manager of Vitagraph V. L. S. E., returned to New York last week after a "swing around the circle," that, since Sept. 7, has included all the Greater Vitagraph exchanges, with the sole exception of the Syracuse branch.

"The Secret Kingdom," the new 15-episode adventure serial which Vitagraph has produced with Charles Richman and Dorothy Kelly as the stars, engaged much of Mr. Goff's attention. All fifteen episodes of "The Secret Kingdom" have already been completed, although the serial will not be released until Christmas Day. As early as September, when Mr. Goff's trip began, seven episodes had been finished.

As a result of this epochal move in serial production, whereby an exhibitor can see any or all of "The Secret Kingdom" prior to booking it, Mr. Goff reports bigger advance bookings than on any serial he has yet handled.

"The whole country is prosperous," said Mr. Goff, reporting to his chief, W. W. Irwin, "and the film industry is getting its full share. Better business methods are being used every day, both by exhibitors and distributors. The result is a closer-knit organization, which works to everybody's good."

A "WITCHING HOUR" NOVELTY

In addition to unusual drawings in the lithographs and other advertising matter, the Frohman Amusement Corporation have gotten up, as an advertising novelty to be issued with their production, "The Witching Hour," a novelty stand, being the dial of a clock, which measures four feet in diameter and stands five feet six inches high. In place of the numerals on the dial there appears the letters of the words "Witching Hour." The hands of the clock are movable so as to show the hour of the next performance of that production.

Though California gives to the motion picture screen more settings than any other State in the Union, it seldom is made the acknowledged background for a photoplay. In the Lasky production, "Betty to the Rescue," in which Fannie Ward stars on the Paramount Program Jan. 15, California gold mines and orange groves give a genuine Golden Gate flavor to the story. The scenes were all taken within a comparatively short distance of the Lasky studio in Hollywood.

The story was written by Beatrice De Mille and Leighton Osmun and was directed by Frank Reicher. In the cast are included Jack Dean, Lillian Leighton, Charles H. West, James Neill and Ted Duncan.

GRIFFITH ANSWERS HUGHES

The claims in favor of Federal censorship set forth by Congressman Hughes were answered by a statement from D. W. Griffith, who has long led the fight against censorship of motion pictures in America. "While one may admire the persistency of these advocates of national censorship," said Mr. Griffith, "the same cannot be said of the methods pursued by the proponents of this measure. The Washington dispatches are calculated to spread a wrong impression that the real men in the motion picture business are in favor of a national censorship. The facts are directly contrary to this."

"Personally I feel sure that a further spread of censorship laws would kill the motion picture business. We men who are in the midst of the work have learned from bitter experience that censorship is a hampering blight. I would call your attention to the record in New York city where there is no censorship of any kind. The control of our places of public amusement is a police function and there are ample laws to take care of any emergency that may arise. Any one who cares to investigate the situation will find that the theaters of New York are kept as decent and clean as any in the country, and are a marked improvement over the theaters in other States and municipalities where censorial laws are in operation."

SECOND ART DRAMAS RELEASE

Jean Southern is the star of the second Art Drama, "Whoso Findeth a Wife," which will be released Dec. 27, by the Art Dramas exchange. This picture is an adaptation of the novel of the same name, written by J. Wesley Putnam, which was recently published by the Macaulay Company. The book created quite a sensation when it appeared, both for the author's strong opinions concerning the marriage relation, and also because he took exception to the views so widely expressed by Hall Caine in his masterly book, "The Woman Thou Gavest Me."

Unusual publicity is to be afforded exhibitors who book this Art Drama, through the advertising campaign about to be initiated by the Macaulay Company to push their photoplay edition of the novel. Arrangements have been made by the Art Dramas Company for the publication of an edition of the book which will be illustrated with still pictures from the film production.

Frank Crane directed the picture at the Greater Blanche studios, in Fort Lee. Working with a strong story and with unlimited time to carry out new ideas concerning picture construction, "Whoso Findeth a Wife" should be an unusually good production. Supporting Miss Southern appear Leo Delaney, Kirk Brown, William O'Neil, Inn Brooks, and George Henry Trader, all well known and well liked players.

"LASKY PLAYERS" FORMED

The former stage celebrities who are now at work in the Lasky studio at Hollywood have formed a new organization—the first of its kind—called the Lasky Players. The object of the organization is the occasional presentation of one-act plays and scenes from established dramas for charitable purposes.

The first performance of the new organization was given on Dec. 8 at the Glendale Elks Lodge, the services of the Players having been secured through Director George Melford, who is a member of the lodge. The celebrated rehearsal scenes from Sheridan's "The Critic" were chosen as the vehicle of the Players' debut. Following the performance of "The Critic" for the Glendale Lodge, the organization will appear for the benefit of the Hollywood Company of Coast Artillery Federal Reserve, most of the members of which belong to the Lasky organization, and will repeat "The Critic" during the holidays. They will also appear in another one-act play for the benefit of the Hollywood Studio Club, a social and philanthropic organization, composed of the young girls of the different motion picture studios.

WORLD ENGAGES KITTY GORDON

William A. Brady, director-general of the World Film Corporation, has engaged Kitty Gordon as the star of at least three motion picture plays to be produced during the next six months.

Mr. Brady and his associates hold a further option upon Miss Gordon's services as a motion picture star for the next eighteen months following the expiration of the original contract, so that the document virtually covers a two years' period.

LAEMMLE LEASES BROADWAY

Carl Laemmle, President of the Universal Film Mfg. Co., has taken over the active management of the Broadway Theater, at Broadway and 41st Street, in order to present "Twenty Thousand Leagues Under the Sea," a film version of Jules Verne's wonderfully imaginative story of love and adventure beneath the depths of the sea. Devices invented by the Williamson Brothers, of Norfolk, Va., for undersea exploration and photography were utilized in the making of the picture, which is of eight reels, and some two thousand people were employed in the characters portrayed. The "People vs. John Doe" concludes its engagement this week.

NATIONAL ASSOCIATION ACTIVITIES



ASSOCIATION STARTS CAMPAIGN

Sunday Closing to be Fought by Slides, Petitions and Other Means—Public Appealed to

Every important motion picture theater in the State of New York received last week the first slide issued by the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America in their campaign to save the Sunday motion picture show. From now until the first of the year this slide, with its appeal for signatures to a monster petition and protest, will be shown in the theaters of the State. Another slide will be issued in a short time and the campaign will be kept alive by this as well as other means.

The slide which is now being sent out will read as follows:

Do you want this theater closed on Sunday?

It provides you decent, clean amusement at a price within the reach of every pocketbook.

Signify your desire by signing the petition at the box-office.

Fifteen hundred of these slides are being sent out and a printed letter addressed to "The Exhibitors of New York State" enclosed. This letter and the petition are as follows:

To Motion Picture Theater Owners and Managers:

The fight for the Sunday motion picture show is one of the crises of the industry in this State. We want the backing of the

motion picture patrons of every city and town in New York. We are enclosing a slide which we ask you to throw on the screen during every performance, and especially as the crowd is leaving between pictures.

Attached is the form of petition we are using. We suggest that you have these petitions printed up with your theater and town in the blank spaces and your advertisement on the back, give it out with tickets and have someone to collect the cards as the crowd leaves. If this form of publicity does not appeal to you, attach blank papers to the form and place a table in your lobby where one can sign. Send the cards and petitions to us. If we can get the 3,000,000 signatures we look for, our fight will be half won.

NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY
Times Building,
New York.

PETITION

We, the undersigned, patrons of the N. Y. theater, herewith file a petition and a protest against the closing of this or any other motion picture theater on Sundays. The motion picture has become a part of the pleasure and profit of our lives, and to deprive us or any of the 3,000,000 patrons in New York of the privilege of spending a part of our Sunday in viewing motion pictures is an infringement of our liberties and a reflection on the moral character of the overwhelming majority of the citizens of the Empire State.

OVERCOME TWO RESOLUTIONS

The delegates whom the National Association of the Motion Picture Industry sent to the Safety First Federation Convention in Baltimore on Dec. 7, 8, 9, succeeded in stopping two resolutions which, if passed, would have cost the theater owners of the country at least \$1,000,000.

William M. Seabury, the general counsel, who addressed the convention for the motion picture industry on Dec. 9, and Frederick H. Elliott, executive secretary, who attended as delegates, were directly responsible for the rejection of resolutions recommending self-raising seats in all motion picture and other theaters and recommending dual systems for all fire exits in all public meeting places.

ATHENE CLUB SEES "SEVENTEEN"

The annual luncheon and reception of the Athene Club, one of the largest and most important women's clubs in the country, which was held at the Waldorf-Astoria Hotel in New York recently, was largely devoted to the discussion of motion pictures. The arrangement committee, after examining several possible subjects, chose the Famous Players' adaptation of Booth Tarkington's "Seventeen" as an example of the kind of motion picture that was best suited for exhibition before all ages of humanity because it contained only the most wholesome forms of humor and dramatic thrills.

Hector Turnbull, head of the Famous Players-Lasky scenario department, was invited to address the meeting on the general topic of what the producer is doing to improve motion picture conditions. Louise Huff, as co-star with Jack Pickford in "Seventeen," which was released on the Paramount Program recently, was invited as guest of honor. Jane Stannard Johnson, who has long been a prominent figure in motion pictures and in woman's club circles, was a third speaker on the general subject of photoplays, her topic being "Children and the Silent Drama."

Owing to the sudden illness of Mr. Turnbull, Robert E. McAlarney, former city editor of the New York Tribune, and a prominent member of the Famous Players-Lasky scenario forces, appeared in his place, making a very interesting and forceful address in which he pointed out to his audience that the majority of motion picture producers are making serious and conscientious efforts to give the public an increasingly higher type of photoplay.

Following Mrs. Johnson's address, "Seventeen" was projected upon a specially constructed screen, winning hearty applause from the audience which filled the grand ball room at the Waldorf.

DIES OF INJURIES

Amanda Bradley, daughter of Thomas Bradley of the Edgewater, N. J., Board of Health, died on Dec. 13 of injuries she received when thrown from an automobile on the steep road down the Palisades, at Fort Lee. She was a motion picture actress engaged at the Fox Studio.

FIRE PREVENTION BULLETIN

The producers, exchange men and exhibitors of the whole country will soon get a straight-from-the-shoulder talk about the what to do and the way of fire prevention measures from the National Association. The first of the Fire Prevention Committee's bulletins is now on the press and will be distributed broadcast before the first of the year.

The bulletin is a four-page leaflet headed "Stop the Fire Before It Starts" and makes a frank pocket-book appeal in these terms:

You want lower insurance rates. We believe the insurance companies want to give you lower insurance rates.

And here is the way for you to get lower insurance rates.

It is pointed out that fire losses will decrease, the confidence of the insurance men will increase and the rates will drop when better conditions prevail. Two illustrations furnished by the Eastman Kodak Company fill the two center pages. One shows a cutting room piled up with raked film, crowded waste booklets and a man with a half-burnt cigar in his mouth. The other is a neat room, with boxed radiators, metal furniture, all film in cans, metal waste-cans, etc.; across the two pages runs the caption:—"Which of these places deserves a low insurance rate?"

The meat of the pamphlet is on the last page, however, where are listed "Ten kinds of fire insurance that won't cost a cent of premiums." This list not only tells what ought to be done, but why the precautions are desirable. The usual thing has been to tell what ought to be done without giving any reason.

COMMODORE BLACKTON BUYS HOME

Among the gifts Mrs. J. Stuart Blackton will receive on Christmas morning will be a deed of ownership to one of the most homes in Brooklyn, the residence built several years ago at a cost of \$200,000 by Herbert L. Pratt, one of the vice-presidents of the Standard Oil Company.

Commodore Blackton, of Vitagraph, husband of the prospective recipient, is to be the Santa Claus. He bought the house through an attorney in the hope of keeping the deal secret until December 25. Some one, however, told Mrs. Blackton all about it. Mr. Blackton bought the property from the Ridgewood Park Realty Company, who bought it last June from Mr. Pratt, when he was using an apartment suite on upper Fifth Avenue.

HELEN GREENE, who appears in the Mutual fifteen-chapter picture story, "The Perils of Our Girl Reporters," released Dec. 23, says that she always thought newspaper reporters carried note books and pencils until she herself became a newspaper girl for a few weeks so that she would better be able to play her role of a journalistess. "I never saw a real reporter up till then," she says, "the only reporters I had ever seen were those in pictures, and they always carried a note book. I used to think 'How silly.' I'm glad they really aren't."

ART DRAMAS' Christmas Greetings

It is a particularly happy coincidence that the first Art Drama is released during a week of joyfulness and holiday spirit.

Continued showing of Art Dramas will retain for the exhibitor and his patrons this feeling of cheerfulness throughout the coming year.

THE FIRST ART DRAMA

GERTRUDE McCOY in "THE LASH OF DESTINY"

is an intensely dramatic photoplay. Based upon a strong story, produced by a splendid director, and with a star of Miss McCoy's drawing power, it is a *winner*! Book it at the Art Dramas' exchange in your territory.

The Forthcoming Art Dramas

Will be Among the Finest Pictures Produced. See Them!

JEAN SOTHERN in "WHOSO FINDETH A WIFE"

An answer to HALL CAINE'S "THE WOMAN THOU GAVEST ME."—Released December 28.

DOROTHY BERNARD in "THE RAINBOW," with ROBERT CONNESS and JACK SHERRILL.

A great cast in a picturization of a great Broadway success.—Released January 4.

ANNA Q. NILLSON and EUGENE STRONG in "INFIDELITY?"

A big theme, picturized in a telling manner. A picture that will cause more comment than any other release of the day.—Released Jan. 11.

ALMA HANLON in "GOD OF LITTLE CHILDREN"

A production that every mother will want to see.—Released January 18.

DISTRIBUTORS OF ART DRAMAS

New York and Northern New Jersey

Modern Feature Photoplays, Inc.
729 Seventh Avenue, New York City.
Chas. H. Strimer, Mgr.

New England States

Art Dramas, Inc., of New England.
208 Pleasant Avenue, Boston, Mass.
Edw. A. Golden, Mgr.

Southern New Jersey, Eastern

Pennsylvania, Maryland,
Delaware, Virginia and
District of Columbia

Electric Theatre Supply Co.,

13th and Vine Streets, Philadelphia, Pa.

Harry Schwalbe, Mgr.

West Virginia and Western

Pennsylvania

Liberty Film Renting Co.,

934 Penn Avenue, Pittsburgh, Pa.

Mayer Silverman, Mgr.

Michigan

Tri-State Film Exchange, Inc.,

120 Broadway, Detroit, Mich.

A. W. Blankmeyer, Mgr.

Missouri, Kansas, Iowa and

Nebraska

Unity Film Corp., 319 Gloyd Bldg.,

Kansas City, Mo.

Northern Ohio

Tri-State Film Exchange, Inc.,

5000 Bldg., Cleveland, O.

Julian S. Jowsey.

Southern Ohio and Kentucky

Tri-State Film Exchange, Inc.,

Strand Theatre Bldg., Cincinnati, O.

Ralph E. Peckham.

Illinois, Indiana and Southern

Wisconsin

Art Dramas Service, Inc.,

307 South Wabash Avenue, Chicago, Ill.

H. O. Proctor, Mgr.

Northern California and Nevada

De Luxe Film Lasky Corporation,

Humboldt Bldg., San Francisco, Cal.

Mark M. Leichter, Mgr.

Southern California, Arizona

and New Mexico

De Luxe Film Lasky Corporation,

Los Angeles, Cal.

Art Dramas, Incorporated

William L. Sherid, Pres. George H. Wiley, Vice Pres. Herbert Black, Secy-Treas.

116 West 39th Street, New York City

MOTION PICTURE NEWS FROM WEST COAST STUDIOS

Items of Interest from the Busy Film Circles
in California

By MABEL CONDON.

LOS ANGELES, CAL. (Special).—Bennie Feldman goes to New York this week with Douglas Fairbanks, as the latter's personal representative. It is an appointment that came and opens up big prospects for the industry's protégé and one who has already done the industry and himself much credit. He leaves Mr. Balshofer's Yorke-Metro Studio with the regrets and best wishes of the latter.

The West Coast very nearly had a December visit from Charles R. Condon, New York manager of *Motography Magazine*, owing to an imperative summons back to New York, his much anticipated coast trip ended at Chicago.

The Keystone-Mack Bennett companies celebrated the signing of their contract with Clune's Broadway Theater, in Los Angeles, to feature their comedies by an entertainment furnished by the principals of the first production, "Haystacks and Steeples." Director Harry Williams wrote a song for Miss Gloria Swanson, Bobbie Vernon and Reggie Morris, and the three featured played also in a peppery sketch, "Everybody," including the perpetrators, thoroughly enjoyed the evening.

George Fischer, the "Christus" in "Civilization," who recently closed a successful engagement with the Thomas H. Lee Triangle studio, has been secured by the Yorke-Metro company to support Harold Lockwood and May Allison in Richard H. Spencer's screen version of James H. Hervey's novel, "The Promise." Lester Conno and Lillian Hayward are also in the cast.

Mrs. Vernon Castle and her mother, Mrs. Poole, gave a dinner at the Sunset Inn, Santa Monica, to Fred J. Balshofer, president of the Metro-Yorke company; Milton Hill, Robert Thornby and Olive Stokes Mix.

Charles H. Christie, the "Big Boss" of the Christie Comedy company, has returned from the East, via Chicago, Omaha and Denver, bringing a string of scalps in his belt.

Wilfred Lucas, playing the title role of the Triangle-Fine Arts production, "Jim Bludsoe," and co-directing with Tod Browning, are working on the Sacramento River with the entire company. The leading players are Olga Grey, George Stone, Charles Lee, Winifred Westover, Sam de Gramont, James O'Brien and Monte Blue.

Wallace Reid, the Lasky star, chaperoned by his famous siddle, will depart on Christmas day for Denver, Colo., to lead the grand march for the local Screamer's Club ball and appear in person at the Paramount Theater. He will repeat the performance on his return at Salt Lake City.

After several days of severe illness, Helen Holmes, featured star in the Signal-Mutual serial, "A Lass of the Lumberlands," is ready for more "snow stuff" in the Yosemite valley. Director J. P. McGowan will take the company from El Portal to the summit of the range, using snow shoes over about half of the trail.

General Manager Fred J. Balshofer has started negotiations with the California Universal football team, as the Yorke-Metro production of "The Promise," starring Harold Lockwood and May Allison, demands the picturization of a big football game.

William Russell begins work next week on the new series of William Russell Productions, the first of these to be a story written by Neil Shipman and entitled, "My Fighting Gentleman." It is a strong, dramatic story, with a southern locale and was the unanimous choice of President S. A. Hutchinson, J. R. Crone, studio manager of the American Company; Director Ted Shuman, Mr. Russell and scenario writer, Clifford Howard. It also marks the first appearance of Francisella Billington opposite Mr. Russell.

Dorothy Phillips has been selected by the management of the Pasadena Tournament of Roses Association to be the official herald of the tournament, Jan. 1. Miss Phillips is leading woman of the Joseph de Gramont company, and is one of the prettiest women in Universal City.

Harvey Gates is at the Morocco studio, serving as special writer for George Behan. Mr. Gates is one of the most progressive of the industry's scenario staff-writers and for two years was a most valuable member of the Universal staff.

Director Reginald Barker wanted genuine renegades for a courtroom scene in the Triangle-Kay Bee photoplay starring Dorothy Dalton. He went to the Los Angeles Court House and offered positions to the renegades who had been summoned but not chosen for the case then being impaneled, and the chosen twelve went contentedly with Barker.

Harold Lockwood and May Allison entertained at dinner George Proctor and Thomas Garity, two scenario writers, who declared they dined like hungry actors stranded for months. They ought to know, and for confirmation called on Fred J. Balshofer, of the Metro-Yorke company, a friend of their early days when the three were winning their spurs.

Monroe Salisbury, who played Alessandro in "Ramona," and in Clune's second feature, "The Eyes of the World," has gone to San Diego to fill an engagement with the Pollard-Margarita Fischer company.

George Behan is planning an Italian Christmas tree for neighboring kiddies, and

will festoon the pine with garile, instead of strings of popcorn. Dressing dolls for Los Angeles' children in the pleasant pastime of the players in every studio. The boys buy the dolls and the girls make their "doll-rags" of bits of their own costumes.

Director Scott Sidney's latest picture, a Paramount Program release, entitled "The Road to Love," received the universal commendation of all trade-paper reviews last week. It is the latest of a number of Scott Sidney's directorial successes, previous ones being "Bullets and Brown Eyes," "The Deserter," "Matrimony," "Walls" and "The Painted Soul."

HELEN HOLMES'S BIG JUMP

Sensational jumps are more or less common in the motion picture field, but there have been more of them that challenge duplication in filming Chapter X of "A Lass of the Lumberlands" than in any similar length of film ever run.

Helen Holmes, the most daring of the motion picture heroines, whose plotage of the Twentieth Century eight-hour train is said to have cost an engineer his job, jumps from the open door of a box car attached to a moving train into San Pedro Bay while the train is passing over the Jack-knife bridge into Salt Lake City.

Efforts were made by Director John P. McGowan of the Signal-Mutual to arrange for the slow running of the train over that bridge, but the schedule called for twenty-five miles an hour, so Helen had to make her jump at that speed. It speaks something for distance judgment that Miss Holmes hit the bay head on and swam to the boats without even a sprain.

JERE LOONEY JOINS LASKY STAFF

One of the latest of the Eastern scenario writers to take the advice of Horace Greeley and "go West," is Jere F. Looney, who has deserted Broadway to join the Lasky staff at their studio in Hollywood, California. Mr. Looney's talent for this type of play-writing was shown at the tender age of fifteen when his first scenario won a prize in a moving-picture contest. He belongs to a well known Southern family of lawyers and was persuaded at first to study law but he soon laid aside Blackstone for playwriting, a step which his subsequent success has justified. After graduating from the American Academy of Dramatic Arts he spent some time on the stage where he gained experience which has enabled him to write for the theater from every possible angle. Later he became a member of the scenario staff of Kalem, going from there to the Universal which he has left to become a member of the Lasky staff.

PRODUCING IN SAN DIEGO

SAN DIEGO, CAL. (Special).—San Diego seems to be coming into its own at last as a picture producing field. On Nov. 23 a tract of land, consisting of forty acres, was sold to the Empire Feature Film Company as a home for this organization. The land is situated at Murry Hill, close to Grossmont and Madame Schumann-Heink's home. According to the terms of the sale, twenty thousand dollars are to be expended within six months in permanent improvements. The site is one of the finest in Southern California, with an artificial lake in the center. The plans are already completed and work is to start at once. The Harry Pollard Picture Company is located at the Exposition, and will continue work after the close of the Fair. This gives two picture producers, with others to follow.

MARIE DE BEAU CHAPMAN.

WHY IS "PEARL" A SUCCESS?

The reviewers of the motion picture trade journals, who are trained to judge a picture from the standpoint of its box office value, and the editors of the daily newspapers who reflect the views of the motion picture million, are unanimous in the opinion that "Pearl of the Army," Pathe's military-mystery serial, featuring Pearl White, is a success.

The only difference of opinion is as to the reason for the unprecedented success of "Pearl of the Army." Some say it is Pearl White. Others say it is the timeliness of the story which unmasks our country's secret foes and warns of the danger of invasion. Yet others say that it is Pathe's reputation based on twelve successful serials and series. There are still others who say that the reason lies in the fine production.

HONORS FOR "LITTLE MARY"

Mary Pickford has been invited to be one of the national celebrities at the "Review of National Celebrities," to be given by the Women's Press Club, Pittsburgh, Pa., as a matinee benefit on the afternoon of Jan. 11. The event will take place at the Alvin Theater, the use of which has been given to the club by Harry Davis, proprietor. Women celebrities in every profession will appear and will be introduced by Lillian Russell, who after the reading of a prologue, will introduce each star with a specially written prologue verse. Mrs. Mary Roberts Rinehart, the authoress, will be one of the world-wide celebrities. The benefit is to be given by the club, of which Marion Brunot is president, to form a nucleus for a fund to aid newspaper and special writing women of Pittsburgh and vicinity who chance to be experiencing various vicissitudes.

TRIANGLE FAVORITES IN JANUARY 7th RELEASES

W. S. Hart, Dorothy Dalton, Charles Ray, and Louise Glaum as Stars

For Triangle releases, Jan. 7, are noted two plays in which such stars as William S. Hart, Dorothy Dalton, Charles Ray and Louise Glaum appear. Hart appears in a Kay Bee production of newspaper life in the old West entitled "Truthful Tulliver," written by J. G. Hawks. Dorothy Dalton, Charles Ray and Louise Glaum have a vehicle designed to test their versatility to the full in another Kay Bee play of vital current interest, known as "The Weaker Sex," by Alice C. Brown, directed by Raymond B. West.

Experiencing the sensation of becoming a bride for the tenth time in her new picture, "The Heiress at 'Coffee Dan's,'" Bessie Love, the Triangle-Fine Arts star, astonished her director, Edward Dillon, and Bernard McConville, author of the play, by announcing that she never in her life had been in love and "just detected getting married."

William Garwood, one of the best-known leading men on the screen, has been engaged by Thomas H. Lee to appear in forthcoming features on the Triangle-Kay Bee program.

Garwood will support Enid Bennett in her second stellar role, under the direction of Charles Miller. Although he looks young enough to be a college senior, Garwood is one of the veteran favorites of filmdom. He entered the motion picture field in 1910, and during the ensuing six years has played leading parts with the Thanhouser, Majestic, American and Universal companies.

CONSTANCE TALMADGE TO BE STARRED

Constance Talmadge is the latest star to appear on the Triangle-Fine Arts program. In recognition of her clever work in support of Wilfred Lucas in "The Microscope Mystery," and of Douglas Fairbanks in "The Matrimonial," it has been decided to give Miss Talmadge the opportunity that her talents deserve.

A new play, replete with comedy situations, has been prepared by Mary H. O'Connor of the Fine Arts scenario department, and Miss Talmadge's company, under the direction of Paul Powell, has already left for the Santa Cruz mountains of northern California to begin active work.

The construction of an entire log-cabin village and other elaborate scenery is made necessary by the plot of the new feature, and Director Powell will take a force of carpenters to the location for the purpose.

THRILLS IN SERIAL

Each episode of Pathe's Wonder Serial, "The Shielding Shadow," featuring Grace Darmond, Ralph Kellard and Leon Barry, is proving a bigger drawing card than the ordinary five-reel feature.

The thirteenth episode, entitled "The Stolen Shadow," was released the week of Dec. 17. It is an amazing episode in which Sebastian escapes from Ravenger and Leontine, and the police by riding his motorcycle at top speed from a wharf into the river. This is a thrilling scene.

"CRISIS" COMPANIES FOR ROAD

Definite arrangements have been made by Harry A. Sherman, President of the Sherman-Elliott Company, to start "The Crisis," with four initial companies opening at Minneapolis, Denver, Omaha, and Portland, Oregon, on Dec. 24. These companies will be supplemented by others just as soon as the territory now being covered by the various "Birth of a Nation" and "Ramona" companies is clear.

YALE BOSS RETURNS TO SCREEN

Yale Boss, who, as a boy earned wide popularity among film fans by his cleverness and his engaging personality in Edison pictures, and who withdrew from studio work at the height of his success to complete his education, will again be seen in pictures being featured in "The Halfback," a thrilling football play, produced by the Edison Company and shortly to be released.

BIG FILM HOUSE FOR MONTREAL

Plans have been practically completed for the erection of a quarter million dollar motion picture theater in Montreal, Canada. The promoters are the Acme Amusement Company, Limited, of which F. W. Stair, of Toronto, is president. The house will be located at St. Catherine and Bleury Streets. It will have a seating capacity of 3,000. Contracts will be let for the work soon and work will probably be begun in the Spring.

SHOWMEN ARE ARRESTED

SCHENECTADY, N. Y. (Special).—Embodied in the acquittal of Walter A. Zeiser in police court Saturday, when a jury found him not guilty of violation of section 2145 of the Sunday Observance laws in the opening of his theater last Sunday, six theater proprietors opened their motion picture places Sunday. One hour later all were arrested.

Every mail brings reservations,
orders and copy for the big

MIRROR ANNUAL January 20 1917

Big or little advertisement, or cut,
will be welcome in this representative
1917 issue.

The Annual Number will be the
regular issue of the week.

Advertising Rates

One-page.....	\$130.00
One-half page.....	65.00
One-third page.....	44.00
One-quarter page.....	33.00
One-eighth page.....	16.50

Special Rates on Cover Pages
in Color on Request

Cuts

Two Column.....	\$30.00
One Column.....	15.00

THE
New York Dramatic Mirror
1493 Broadway, New York

Holiday Greetings



Hampton Del Ruth

with

Sennett-Keystone Studios
Los Angeles

NILES WELCH

LEAD

Technicolor Motion Picture Co.
JACKSONVILLE, FLA.
Current Release—Miss George Washington
(Famous Players)

NO MORE "WHITE SLAVERY"

The National Board of Review has announced that hereafter "no picture will be passed that is concerned wholly with the commercialized theme of 'white slavery,' or which is so advertised as to give the impression that it is a lurid 'white slave' picture." The board announced that it takes this stand after hearing from leading exhibitors in sixty-three of the principal cities that their motion picture patrons do not want "white slavery" pictures.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Ever and anon we read lengthy editorials deploring the lack of interest evinced by leading authors in the writing of the photoplay. "We need more successful authors" is the cry of many of these editorials. Notwithstanding the fact that these editorials must be taken with a grain of salt, for the truth of it is that two out of every three of the successful authors of today are more or less interested in writing photoplays, yet the fact remains that while interested these authors of successful novels and short stories refuse to learn the details of pictureplay writing. It may be that they think they have all the knowledge necessary of literary work, and if so they think wrongly. Although the professions of fiction writing and photoplay writing are first cousins, yet they are different and there are details to the art of writing for the screen that must be mastered by the writer of fiction as well as the veriest tyro. Recently a well-known author turned serious attention to the writing of photoplays. He came to us for aid. He wanted to know, among other things, just what constituted a "reel" of pictures; where to sell his plots; what to charge; the kind of plots mostly desired, etc. In fact, the questions asked by this writer of one of the "best sellers" would have shamed the beginner. He confessed that he did not go to "picture shows," and knew about Mary Pickford and Charlie Chaplin, and that was about all. Yet this author would write and submit a plot to film company, submit it condescendingly perhaps, and then never understand why the work was returned. When the "famous authors" turn serious attention to the screen; when they become movie fans, know the strong and weak points of the stars, read the publications devoting space to motion pictures, then will these writers of fiction go further than selling the rights of their novels.

And to Continue—

And to continue along the same subject, it might also be apropos to quote a well-known editor of scenarios. In conversation with us recently he said: "We are having a lot of trouble with writers of short stories and novels who sell us their work. They seem to think that writing photoplays is the easiest thing in the world. It is now the usual thing for an author who has sold us a book or story to insist that he or she be permitted to write the screen version. We have found by dire experience that the adaptation is generally worthless. We have been compelled in some cases when a certain story or book is greatly desired to figure in the extra cost going to the original author for his adaptation which is considered useless even before it arrives. The popular conception of a photoplay scenario on the part of many fiction writers is a boiled down version of this book or story. They are very apt to retain favorite word passages and situations, whether or not they are essential to the story. After the author is paid for the adaptation the story is generally turned over to an experienced writer of photoplays. There are a few writers of popular fiction who can write an acceptable photoplay. There are not many. If these fiction writers would turn seriously to motion picture writing, would study the details as they have the fiction market details, success would be assured."

American in Market—

R. H. Nehls, manager of the American Film Company, Chicago, says the company is in the market for scenarios. His observations are interesting. "We want scenarios for Mary Miles Minter. Out of about two thousand scenarios sent in and designated is especially fitting for her during the past three weeks we have not found one that stood out sufficiently above the others to warrant our buying it. We advise experienced authors or would-be authors," said Mr. Nehls, "either one, to study our players on the screen. It would be a waste of time to send in scripts which are not suited to our types. It is the story we want, not the name of an author. In fact, I have found that some of the very poorest stuff

written for the screen is done by well-known authors, who think their names sufficient to carry anything. We prefer a full and comprehensive synopsis that covers the salient features of a story rather than a full working scenario. Nine times out of ten it has to be changed entirely if a full scenario is sent. The American has a scenario force of seven people, whose business it is to do nothing but write original scenarios or reconstruct submitted material. It is only once in a very, very long time that a submitted working script is used as written. Even with a scenario department the size of this, it is difficult to keep ahead of the game when photoplays are being turned out daily and five directors are at work. The American, Vogue, and Signal companies stand ready to pay any reasonable price, but the sky is the limit if the script warrants it."

Woman Essential—

Once in a long, long while a photoplay may be screened in which the love of a woman is of secondary importance. Love stories are as old as the hills, and yet are ever new. A writer in the *Photoplay Magazine* truthfully stated: "A story must have a woman somewhere in its plot. In rare instances she may be dispensed with, but not often; and it is as rarely that a love theme can be made the sole basis of the plot. The question of whether a certain man will win a certain woman does not greatly interest a biased public. Audiences believe in the 'other fish in the sea' theory. Love stories of the Libby school do not appeal to them. There must be complications to hold their attention." This is an argument both plausible and interesting, but we must disagree with the assertion that love stories of the Libby school do not appeal. We used to think this way, but we do so no longer. There's a reason. During the past year a large releasing concern discovered something—namely, that one company releasing picture plays of the Laura Jean Libby type were making money, while the others releasing more or less "high-brow" productions lost revenue. Investigation proved that the movie theaters of the cheaper grades liked the sentimental love pictures of two or three reels in length and were willing to book them regularly. The other film productions failed to bring out the women and children. And with the new year we may anticipate more photoplays of the Libby type. Women and girls like the love stuff, they are willing to pay to see it, hence it is up to the manufacturers to make it.

"CIVILIZATION" IN MID-WEST

A new and financially strong company known as the Mid-West "Civilization" Corporation was recently formed with offices at Denver, Colorado, for the purpose of acquiring the State Rights of the Thomas H. Ince picture "Civilization" for the States of Colorado, Utah, Wyoming, New Mexico, and Nebraska. The deal was consummated last week. The President of the Mid-West Corporation is J. W. Burke, and the secretary and treasurer is Frank M. Mikels. The general manager is Max Schubach. The first presentation of the spectacle in this territory will be at Denver, Colorado, on Dec. 31, to be followed by offerings in Salt Lake City, Ogden, Omaha and Lincoln.

CHILD PLAYER'S SUCCESS

Something like a year ago Pathe released a feature called "Little Mary Sunshine" in which appeared for the first time in any picture a three-year-old child who had been christened Helen Marie Osborne. The picture had been produced by Balboa and may be considered in the nature of a lucky accident. The child as a player was an experiment and to feature her in a five-reel picture and tie up so much money in her took nerve. When the picture was shown to the Pathe people they liked it, liked it very much, and decided to put it upon their Gold Rooster program. That too was an experiment, for no one had yet tried the drawing power of a picture which from start to finish depended upon the chubby personality of a three-year-old child to put it over. The result made history—the picture cleared a fortune and "repeated" not once but several times in the majority of the theaters showing it. As a result of the tremendous vogue of the phenomenal child star she was christened again this time as "Little Mary Sunshine."

J. Stuart Blackton and Albert E. Smith
Present

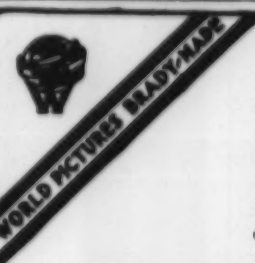
William Courtenay
and
Lucille Lee Stewart

In a Wonderful Production of the
Great Play by Ramsay Morris

"The Ninety and Nine"

Directed by Ralph Ince

VITAGRAPH
V-L-S-E



WILLIAM A. BRADY

in association with
WORLD PICTURES

presents
E. K. LINCOLN
and
JUNE ELVIDGE

"The World Against Him"

Produced by PARAGON FILMS, Inc.

Directed by
FRANK HALL CRANE

RICHARD RIDGELY

DIRECTOR

Current Releases—Paramount Pictures—"THE MARTYRDOM OF PHILIP STRONG"
Kleine-Edition-Selig-Essanay—"A MESSAGE TO GARCIA"

HENRY KING

PATHE
BALBOA
STAR

DIRECTING Little Mary Sunshine Stories

Releases—"LITTLE MARY SUNSHINE"
"SHADOWS AND SUNSHINE"

CHESTER BARNETT

LEADING MAN

The Mabel Caden Exchange, Business Representative.

1017 Langacre Bldg., New York City

EDWARD JOSE ADELE LANE

ASTRA—PATHE

Address care DRAMATIC MIRROR.

LAST 1916 KALEMS

Laughs, Thrills, Action and Suspense in Abundance

As a fitting close to a year of excellent pictures, profitable both to exhibitors and to themselves, Kalem Company announces "The Quest of the Golden Goat" as the final Ham Comedy of 1916, released Tuesday, Dec. 26: "A Mission of State," a single-reel, episode of "Grant, Police Reporter," released Friday, Dec. 29, and "A Race with Death," one of the "Hazards of Helen," for release on Saturday, Dec. 30.

Bearing out Kalem's boast of "perfect continuity," these releases are packed with sensational thrills, of a dramatic and comic nature. The usual Kalem standard of photography prevails. George Larkin, the man unafraid, in "A Mission of State," will bring gasps from his audiences by a daring leap from the roof of a two-story house into the branches of a tree and by his nicely calculated drop into a speeding automobile from a thirty-foot bridge. Helen Gibson's stunt in "A Race with Death" is very spectacular and is probably one of the most perilous things she has ever done.

PREMIERE OF "GIRL PHILIPPA" DEC. 31

"The Girl Philippa," the eight-reel Vitagraph presentation of Robert W. Chambers' recent story of the same name in the *Cosmopolitan Magazine*, and with charming Anita Stewart in the title role, will have its premiere performance at the Rialto Theater, New York, on Dec. 31.

"The Girl Philippa" is the picture with which—as he smilingly says—Samuel L. Rothapel, presiding genius of the Rialto, "will start the New Year right." Mr. Rothapel will shatter all precedent by opening the doors of the Rialto at ten o'clock every morning during the run of "The Girl Philippa."

This eight-reel Greater Vitagraph special is the first of the Vitagraph V. L. S. E. pictures to enter the Rialto under the new contract by which the Blue Ribbon program features become the basis and nucleus of Mr. Rothapel's 1917 feature entertainment.

NEW YEAR'S GAUMONTS

The first week of the new year sees the Gaumont photo-novel well under way. The first episode to be released in 1917 is "The Master of Thunder," scheduled for the screen Jan. 4. It tells of the successful efforts of Satanus to release Irma Vep from prison, but ends with the death of the chief of the Vampires in a most sensational manner. This is the seventh of the nine episodes.

There will also be the customary four single reels. The Gaumont editors have set a high mark for 1917 by their opening offerings. They are selected with a view to the general entertainment of every spectator. The first release of the week is "Reel Life" No. 35. This marks the passing of the old year, being released Dec. 31. It opens with pictures of "The Olive Industry in California" and is followed by "The Value of Venom," a picture of the method of combatting snake bite as developed in Brazil; "A Most Unique Basket," showing the use to which the shell of the Armadillo is put, and "Modish Coiffures," another picture in the hair-dressing series. "Tours Around the World" No. 9 is released Jan. 2. It takes spectators upon a trip to Rio de Janeiro, the picturesque capital of Brazil, and for a ramble around Luchon in the French Pyrenees.

"See American First" No. 69 is released Jan. 3. It gives an adequate showing of Pasadena, Cal., the "City of Roses." This was announced for release several weeks ago, but was withheld until sufficient space could be secured on the reel for it. Splitting the reel with this is "Miss Catnip Goes to the Movies," a Gaumont Cartoon Comic by Harry Palmer.

The fourth Gaumont single reel of the week is "The Mutual Weekly."

WORLD PICTURES FOR FUTURE

There is no let-up in the World Film Corporation's policy of producing plays far in advance of the dates set for their release—the many advantages of which are so obvious as to require little or no explanation at this time.

"We are now working on pictures which will not be released in the ordinary course of affairs until next June," said Director-General William A. Brady, in referring to the current operations of his company. "Nobody, however, need take it as a positive statement that none of these plays actually will be presented before the interval has expired."

For example, events in Europe might at any instant concentrate attention upon Russia in a way to render the public mind peculiarly receptive to a stirring story of life in the Czar's domain. In that case we would be ready to put forward Alice Brady in "The Snowbird" at once, although this photoplay is not scheduled for release until March 19.

Following in due course among our new releases, not previously announced, will be Ethel Clayton in "The House Cat," with Rockliffe Fellowes; Lew Fields in "The Corner Grocery," with Doris Kenyon; Alice Brady in "Motherhood," supported by Edward Langford and John Bowers; Gail Kane in "Glass Houses," with Evelyn Greeley, Frank Mills and Gerda Holmes; Carlyle Blackwell and Olive Tell in "Who Is Sylvia," with June Elvidge and Arthur Ashley, and Kitty Gordon in "The Haunting Shadow," with Montagu Love and Alex. Frances. There are four others in hand, for which titles have not been chosen as yet.

Sub-titles that continue instead of interrupting the story have been the aim of Henry W. Savage in his five-part film version of the old, old story, "Robinson Crusoe." The sub-titles appear simultaneously with the scene giving the story a continuity it cannot obtain, if at intervals the pictures are absent from the screen and a blank space with a line of printed matter takes their place.

TWO PARAMOUNT PICTURES STOLEN

Efforts are being made throughout the country, through the Paramount exchanges, to locate two Paramount pictures which were recently stolen from the Famous Players Film Company of New England, Boston, Paramount's exchange.

The prints were those of Mary Pickford in "Emeralda," produced by the Famous Players Film Company, and Donald Brian in "The Voice in the Fog," produced by the Jesse L. Lasky Feature Play Company.

Notifications have been issued by the Paramount exchanges to all exhibitors to immediately notify the exchange in their district should anybody in their town accept or attempt to book these two productions.

From a number of clues that have been followed it appears that the prints, after they were stolen, were shipped West, but up to the present time they have not made their appearance.

APOLLO PICTURES EXPANDS

Apollo Pictures, Inc., has taken over the United States Amusement Corporation at Fort Lee, N. J., for the production of its pictures. The property was formerly known as Solar Studios, but has since been enlarged by the addition of a new glass structure, 100 by 250 feet, and a number of other improvements. Harry R. Haver, president of the Apollo Pictures, Inc., completed the arrangements for the use of studio and all its facilities, with Herbert Blache, head of the United States, the term of the lease being five years with renewal privileges. This gives Apollo Pictures ample equipment for staging productions of any magnitude at a minimum of expense.

FILM CLAIMS EAST SIDE STAR

Following the lead of other notables of the stage, May Simon, "the East Side Bernhardt," will make her debut as a screen star. She has signed with the Creative Film Company to appear in "The Girl Who Did Not Think." She has been star, manager and playwright. She has appeared at the Little Third Street, the People's, the Plaza, and the One Hundred and Tenth Street theaters.

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program			Famous Players		
Date	Title	Star	Date	Title	Star
Dec. 18	Traveling Salesman—Comedy	Frank McIntyre	Dec. 11	Oliver Twist—Drama	Marie Doro
Dec. 25	Snow White—Fair Play	Marguerite Clark	Dec. 14	Victoria Cross—Drama	Lou Tellegen
Jan. 1	The Slave Market—Drama	Pauline Frederick	Jan. 4	The Evil Eye—Drama	Blanche Sweet
Jan. 8	Great Expectations—Drama	Pauline Frederick	Jan. 11	A Mormon Maid—Drama	Mae Murray
			LASKY		
			PALLAS		
			MOROSCO		
			PATHE GOLD ROOSTER FEATURES		
			Thanhouse		
Dec. 17	King Lear—Drama	Frederick Warde	Dec. 10	The Challenge—Drama	Charles Gotthold, Montague Love, and Helen Chadwick
Dec. 31	Joy and the Dragon—Drama	Little Mary Sunshine	Jan. 14	Kick In—Drama	William Courtenay, Mollie King, and Susanne Willis
Jan. 7	A Modern Monte Cristo—Drama	Vincent Serrano			
Jan. 21	The Image Maker of Thebes—Drama	Valkyrien			
			Astra		
			Greater VITAGRAPH V. L. S. E. INC.		
Dec. 18	Whom the Gods Destroy—Drama	Alice Joyce, Harry Morey, and Marc MacDermott	Dec. 18	Whom the Gods Destroy—Drama	Alice Joyce, Harry Morey, and Marc MacDermott
Dec. 25	The Ninety and Nine—Drama	William Courtenay and Lucille Lee Stewart	Dec. 25	The Ninety and Nine—Drama	William Courtenay and Lucille Lee Stewart
Jan. 1	The Soul Master—Drama	Earle Williams	Jan. 1	The Soul Master—Drama	Earle Williams
Jan. 1	The Man of Mystery—Drama	E. H. Sothern, Charlotte Ives, Lillian Walker	Jan. 1	The Man of Mystery—Drama	E. H. Sothern, Charlotte Ives, Lillian Walker
Jan. 16	Indiscretion—Drama	Peggy Hyland and Antonio Moreno	Jan. 16	Indiscretion—Drama	Peggy Hyland and Antonio Moreno
Jan. 22	Her Right to Live—Drama		Jan. 22	Her Right to Live—Drama	
			UNIVERSAL RED FEATHER		
Dec. 11	The Morals of Hilda—Drama	Lola Wilson	Dec. 11	The Morals of Hilda—Drama	Lola Wilson
Dec. 18	Mixed Blood—Drama	Claire McDowell and Ray Stewart	Dec. 18	Mixed Blood—Drama	Claire McDowell and Ray Stewart
Jan. 1	Polly Put the Kettle On—Drama		Jan. 1	Polly Put the Kettle On—Drama	
			BRADY—WORLD		
Dec. 18	The Rise of Susan—Drama	Clara Kimbal Young	Dec. 18	The Rise of Susan—Drama	Clara Kimbal Young
Dec. 25	The World Against Him—Drama	E. K. Lincoln and June Elvidge	Dec. 25	The World Against Him—Drama	E. K. Lincoln and June Elvidge
Jan. 1	A Woman Alone—Drama	Alice Brady	Jan. 1	A Woman Alone—Drama	Alice Brady
Jan. 8	On Dangerous Ground—Drama	Gail Kane and Carlyle Blackwell	Jan. 8	On Dangerous Ground—Drama	Gail Kane and Carlyle Blackwell
Jan. 15	The Man Who Forgot—Drama	Robert Warwick, Gerda Holmes, and Doris Kenyon	Jan. 15	The Man Who Forgot—Drama	Robert Warwick, Gerda Holmes, and Doris Kenyon
Jan. 22	The Bondage of Fear—Drama	Ethel Clayton, Rockliffe Fellowes, Arthur Ashley and John Bowers	Jan. 22	The Bondage of Fear—Drama	Ethel Clayton, Rockliffe Fellowes, Arthur Ashley and John Bowers
Jan. 29	Little Wakes Up—Comedy	Marie Dressler and Johnny Hines	Jan. 29	Little Wakes Up—Comedy	Marie Dressler and Johnny Hines
			MUTUAL		
Dec. 18	The Innocence of Lisette—Drama	Mary Miles Minter	Dec. 18	The Innocence of Lisette—Drama	Mary Miles Minter
			AMERICAN		
Dec. 4	The Valley of Decision—Drama	Richard Bennett	Dec. 4	The Valley of Decision—Drama	Richard Bennett
Dec. 11	Lonesome Town—Comedy-Drama	Kolb and Dill	Dec. 11	Lonesome Town—Comedy-Drama	Kolb and Dill
			FISCHER		
Dec. 11	Miss Jackie of the Navy—Drama	Margarita Fischer	Dec. 11	Miss Jackie of the Navy—Drama	Margarita Fischer
			TRIANGLE		
			Fine Arts		
Dec. 9	The Wharf Rat—Drama	Marsh-Harmon	Dec. 9	The Wharf Rat—Drama	Marsh-Harmon
Dec. 16	The Matrimaniac—Com. Drama	Douglas Fairbanks	Dec. 16	The Matrimaniac—Com. Drama	Douglas Fairbanks
Dec. 23	The Heiress at Coffee Dan's—Drama	Bea Leve	Dec. 23	The Heiress at Coffee Dan's—Drama	Bea Leve
			Kay-Bee		
Dec. 9	Bawba O'Blue Ridge—Drama	Bessie Barriscale	Dec. 9	Bawba O'Blue Ridge—Drama	Bessie Barriscale
Dec. 16	The Sin Ye Do—Drama	Frank Keenan	Dec. 16	The Sin Ye Do—Drama	Frank Keenan
Dec. 23	A Gamble in Souls—Drama	Dalton-Desmond	Dec. 23	A Gamble in Souls—Drama	Dalton-Desmond

BLUEBIRD

Dec. 18	The Honor of Mary Blake—Drama	Violet Mersereau
Dec. 25	The Right to Be Happy—Drama	Julian Rupert
Jan. 1	Black Orchids—Drama	Cleo Madson
Jan. 8	The Piper's Price—Drama	Dorothy Phillips
Jan. 15	Her Soul's Inspiration—Drama	Ella Hall
Jan. 29	The Devil's Pay Day—Drama	Franklyn Parnum

METRO Pictures

Dec. 11	The Stolen Triumph—Drama	Rolfe	Julius Steger
Dec. 18	The Awakening of Helena Richie—Drama	Ethel Barrymore	Ethel Barrymore
Jan. 15	The White Haven—Drama		
Dec. 4	The Black Butterfly—Drama	Popular	Madame Petrova
Jan. 1	Vanity—Drama		Emmy Wehlen
Jan. 8	A Wife by Proxy—Drama	Columbia	Mabel Taliaferro
Jan. 22	Threads of Fate—Drama		Viola Dana
Dec. 25	Pidgin Island—Drama	Yorke	Harold Lockwood and May Allison
Jan. 22	The Promise—Drama		Harold Lockwood and May Allison

K. E. S. E. SERVICE

Dec. 4	The Breaker—Drama	Essanay	Bryant Washburn, Nell Craig
Dec. 18	The Phantom Buccaneer—Drama		Richard Travers
Dec. 25	The Truant Soul—Drama		Henry Walthall

EDISON

Dec. 11	A Message to Garcia—Drama	Mabel Trunnelle, Robert Connors
Jan. 1	The Last Sentence—Drama	Marc McDermott, Miriam Nesbitt

ART DRAMAS, INCORPORATED

Dec. 21	The Lash of Destiny—Drama	Gertrude McCoy
Dec. 28	Whoso Taketh a Wife—Drama	Jean Sothern
Jan. 4	The Rainbow—Drama	Dorothy Bernard and Jack Sherrill

FOX FILM CORPORATION

Dec. 11	Battle of Life—Drama	Gladys Coburn
Dec. 18	Island of Desire—Drama	George Walsh

SPECIAL AND STATE RIGHT FEATURES

Oct. Conquest of Canaan—Drama	FROHMAN	Jack Sherrill, Edith Tellaferro
Nov. The Witching Hour—Drama		C. Aubrey Smith

SELZNICK

Nov. War Brides—Drama	Alla Nasimova
Nov. The Foolish Virgin—Drama	Clara Kimball Young
Nov. Panthea	Norma Talmadge
Dec. Vera, the Medium—Drama	Kitty Gordon
Dec. The Argyle Case—Drama	Robert Warwick

ARTCRAFT

Nov. 6	Less Than the Dust—Drama	Mary Pickford
	The Pride of the Clan—Drama	Mary Pickford

HARPER FILM CORPORATION

Nov. "Civilization"	King Baggott
Dec. "Absinthe"—Drama	King Baggott

SERIALS or Series

Nov. 6	Less of the Lumberlands—Signal Mutual
Nov. 13	Beatrice Fairfax—International
Nov. 20	Crimson Stain Mystery—Consolidated
Nov. 27	Yellow Menace, "Aeroplane Accident"—Unity
Dec. 13	Girl from Frisco, "The Stain of Chuckawalla"—Kalem
Dec. 15	Grant, Police Reporter, "The Tiger's Claw"—Kalem
Dec. 16	Hazard of Helen, "The Midnight Express"—Kalem
Dec. 24	The Shielding Shadow, "The Hidden Menace"—Pathe
Dec. 24	Pearl of the Army, "War Clouds"—Pathe
Dec. 18	Scarlet Runner, "The Girl and the Car"—Vitagraph
Jan. 1	Patris—International
Jan. 8	Seven Deadly Sins, "Envy"—McClure

AROUND THE TABLE

At the Cafe Nemo the lights were bright and a coal fire burned cheerfully in the ancient grate. The coterie of cronies whose activities were devoted to film journalism had met as usual about the round table, and the Truculent Poet, his back to the wall, eased with a suspicious and watery eye upon his companions.

The weather was beastly without; rain came down in torrents and splashed upon the grimy panes of the Nemo's small windows, dashed into flying showers of soiled spray by a fitful and refractory wind.

"Weather like this here," remarked the T. P. reminiscently, "allus brings me back to the time when my old scow, the *Pardy*, sprung a leak on Lake Michigan. We was beatin' up the coast with a cargo of hides an'—"

"Pardon me," interrupted the soft-voiced Gentle Critic, running his carefully manicured hands through his blonde locks with the marcel wave, "if you'd just remember that you're a respectable journalist now and not a scow captain any more—"

"Avast there," belovied the T. P.—"I'd have you to understand that I was as good a scow skipper—"

"Peace, gentlemen," broke in the Orator, "let me recount for you an amusing tale which came to me from my friend William Russell of Mutual: It seems he received a present neatly wrapped about with dainty tissue—from a feminine admirer. Upon opening the parcel out sprang a jumping jack and collided with his visual organ, imparting thereto a contusion that later developed unsightly hues—"

"Lay to," thundered the T. P., "you're off your reckoning—you mean he got a black eye, don't you?"

"That," remarked the Man in the Corner, "is almost as good as the story told by one Pete Schmidt to account for his decorated optic—the hard shell crab yarn, you know."

"That reminds me of a poem I wrote about eyes," said the T. P., taking from his pocket a greasy yellow sheet, and proceeding to read the following:

Eyes of blue and eyes of gray
Eyes of hazel, too,
All may lead your heart astray
If they are flashed on you—
Eyes of green and violet
Will often tantalize,
But those that hurt the most, you bet,
Are two black eyes."

Only by careful and rapid dodging did the bard escape a decoration of that description himself.

"I see by Pete Schmidt's latest Artcraft effusion," remarked the Gentle Critic, "that George Cohan is something of a Pacifist."

"How's that?"

"Why, it seems he got out to the Fort Lee plant the other day just in time to separate two of the players who'd got in a hot argument. Jealous presumably, George dashed into the middle of the fray and despite his injuries succeeded in parting the combatants."

"Is it possible?" The Orator seemed quite shocked. "Who were the combatants?"

"The G. C. grinned: "Hulda, or Wag, the duck, and Mamie the cat—both pets of 'Little Mary'—"

He got no further. The Truculent Poet sprang to his feet waving his ginger ale glass wildly: "If any scupper-swabbing lubber springs that duck and cat yarn again I'm goin' to have his heart's blood," he yelled, "Douse my toplights, its agin reason—"

"Blame Pete, not me," said the Critic, reproachfully.

"Brother Ben tells me," said the Man in the Corner, "that Lyman Broening, who is doing camera work on 'Snow White' for J. Searle Dawley, who's putting on the Marguerite Clark picture for Famous Players, is all upset because he's got so much witchcraft and magic stuff to work up. He thinks the Grimm Brothers must be grinning at him now from some place or other, but he's out to show 'em that no fairy tale writer that ever lived can get ahead of an up-to-date camera man and director."

The Truculent Poet sniffed: "Authors is all swabs," he commented. "They're allus tryin' some stunt to get people fussed up over. But talkin' of magic and such, I'll lay I've seen a plenty of it. When I was wrecked in Lake Michigan, when the poor old *Pardy* pilled up on the shore of an uncharted island, an' I was cast away, only magic saved me from death at the hands of the savages. I wrote a poem about it—" and again he had recourse to the tattered manuscript:

INTERNATIONAL TWO YEARS OLD

This month marks the beginning of the third year of International Film Service's activities in the picture field. It was incorporated on December 3, 1914, following the great success attending the production of "The Perils of Pauline." Its growth has been phenomenal, and it stands today at the beginning of its third year in the front rank of both producing and distributing companies. The International quickly outgrew the original offices on Fifty-ninth Street and now occupies two entire floors

"The storm was fierce and it tossed me up
On the shores of an unknown isle;
An' the cannibal crew saw a chance to sup—"

The chief wore a hungry smile,
But I made believe to swallow an egg
That I kept for a lucky piece:
When I found it under the old chief's leg
I thought he'd dissolve in grease.
Then I blew some fire from my mouth
and nose

And that cannibal bunch fell down
And then—well, what do you suppose?
They gave me the old chief's crown!"

"Seriously speaking," said the Orator, "George Beban had a narrow escape the other day in the Latin quarter of Los Angeles. He was out with Donald Crisp hunting types for 'His Sweetheart,' a new Morosco picture and saw a pretty Italian girl just going into a house. He jumped from the car and ran after her, shouting. She looked at him and flew. Just then four men with knives and revolvers, looking like Camorristas, came out. Beban yelled 'Not kidnapers' in his best Neapolitan dialect and finally saved his life. Then they all had some red paint at the little corner dispensary."

The Truculent Poet smiled in a pleased way: "Now that's my style of a press yarn," he said. "Shatter my deadlights, no milk sop stuff about that. An' Beban is no swab, either. He's a thoroughbred. But speakin' of Black Hand an' the like, would you like to hear my latest verse?"

"No," they all cried at once.

The T. P. got up and bowed effusively: "How you do love my writin'," he said: "very well, here goes, since you insist."

George Beban had a narrow escape,
An' the same thing happened to me;
My, but that was an awful scrape—
I was walkin' along Pacific Street

With my old friend F. J. B.
When all of a sudden we chanced to meet
A gal what smiled at me.

I was new to Frisco town just then,
As new as new could be,
An' I didn't see that seventeen men
Was waitin' behind a tree.

I smiled right back at the maiden fair
(And so did F. J. B.)
Then somethin' struck me fair and square
An' the gal she laughed in glee.

The fight put up by me and Fred
Was a beautiful sight to see.
When we finished the street was filled
with dead

An' the gal had climbed the tree."

"That eloquent and artistic purveyor of publicity at World Film—my esteemed friend Leander Richardson—" said the Orator, "is authority for the statement, the which I have no reason to doubt, that, on Thanksgiving eve, Carlyle Blackwell's Great Dane went forth and abstracted from a butchershop an eighteen pound turkey which he proceeded to eat. It cost Carlyle \$7.20."

"That dog would be a valuable acquisition," said the Gentle Critic, "to any well regulated and perfectly honest family, if he had been taught to retrieve."

"They say," remarked the Man in the Corner, "that Ethel Barrymore did a song and dance in a Metro-Columbia picture the other day—the first in her career."

The Truculent Poet shook his head sadly and burst forth into song, in his deep, rich and mellow (particularly mellow) tones:

"Oh, Ethel, Ethel Barrymore,
If you keep on you'll make me sore.
I used to think that you were sweeter
than the sugar cane.

But Ethel, Ethel Barrymore,
Just promise that you'll dance no more:
Just be the angel I adore
And I'll love you again."

With glances in which sincere sorrow and pity were mingled, the members of the Cormorants' Club regarded the Truculent Poet and under them he sank abashed into his seat, from which he had risen.

"I used to think," said the Man in the Corner, "that there was hope for you, but since you got to running around with that new bunch at Forty-eighth street, I guess it's all off. Such poetry as you spring on us is simple crime."

"I know it, boys," spluttered the T. P., wiping his watery eyes with a soiled and faded bandana, "but it's the best I can do; nowadays I have to just take random shots at whatever comes along, hit or miss. I used to be able to hit a bull's-eye every time with a snapshot—but them happy days is gone forever. Well, mates, good night; pleasant voyage and plenty of plum duff."

And so they left him.

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The next William Russell feature on which production will be started is from a story by Neil Shipman, entitled "A Son of Battle."

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